REPORT RESUMES

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CUE, ENGLISH HUMANITIES MEDIA GUIDE.

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THIS DOCUMENT IS ONE OF A SERIES OF MEDIA GUIDES SPONSORED BY THE NEW YORK STATE EDUCATION DEPARTMENT UNDER THE CUE SYSTEM. THE ENGLISH HUMANITIES ARE DIVIDED INTO 11 DIFFERENT TOPICS, COVERING AREAS OF COMMUNICATION, VOCABULARY, AND WORLD CULTURE. WITHIN EACH TOPIC IS A SERIES OF SUGGESTED FILM AND TELEVISION SUBJECTS. A DISCUSSION IS GIVEN ON EACH OF THE SUBJECTS INCLUDING A SYNOPSIS, A STATEMENT OF PURPOSE, SUGGESTED PREPARATION OF THE CLASS, THINGS PUPILS SHOULD LOOK AND LISTEN FOR, AND SUGGESTIONS FOR FOLLOWUP ACTIVITIES AND RELATED ACTIVITIES. A LIST OF PRODUCERS AND ADDRESSES IS INCLUDED. THIS DOCUMENT IS A LATER VERSION OF ED 003 785. (JM)

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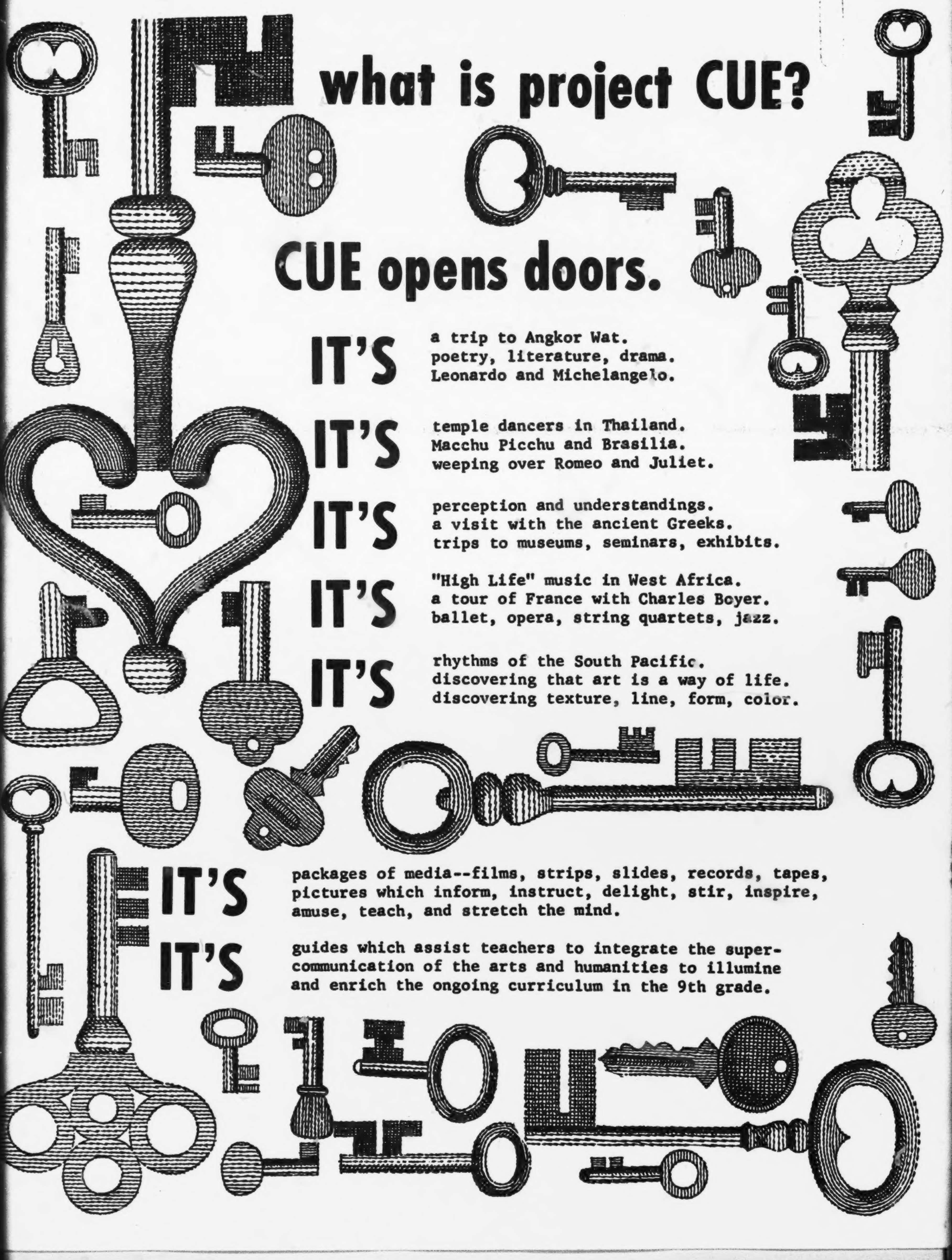
ENGLISH HUMANITIES MEDIA GUIDE

CUE

RC000 991



what is project CUE?

CUE opens doors.

IT'S
a trip to Angkor Wat.
poetry, literature, drama.
Leonardo and Michelangelo.

IT'S
temple dancers in Thailand.
Macchu Picchu and Brasilia.
weeping over Romeo and Juliet.

IT'S
perception and understandings.
a visit with the ancient Greeks.
trips to museums, seminars, exhibits.

IT'S
"High Life" music in West Africa.
a tour of France with Charles Boyer.
ballet, opera, string quartets, jazz.

IT'S
rhythms of the South Pacific.
discovering that art is a way of life.
discovering texture, line, form, color.

IT'S
packages of media--films, strips, slides, records, tapes, pictures which inform, instruct, delight, stir, inspire, amuse, teach, and stretch the mind.

IT'S
guides which assist teachers to integrate the super-communication of the arts and humanities to illumine and enrich the ongoing curriculum in the 9th grade.

"TO SEE LIFE; TO SEE THE WORLD; TO EYEWITNESS GREAT EVENTS; TO WATCH THE FACES OF THE POOR AND THE GESTURES OF THE PROUD; TO SEE STRANGE THINGS--MACHINES, ARMIES, MULTITUDES, SHADOWS IN THE JUNGLE AND ON THE MOON; TO SEE MAN'S WORK--HIS PAINTINGS, TOWERS AND DISCOVERIES; TO SEE THINGS THOUSANDS OF MILES AWAY, THINGS HIDDEN BEHIND WALLS AND WITHIN ROOMS, THINGS DANGEROUS TO COME TO; THE WOMEN THAT MEN LOVE AND MANY CHILDREN; TO SEE AND TO TAKE PLEASURE IN SEEING; TO SEE AND BE AMAZED; TO SEE AND BE INSTRUCTED; THUS TO SEE, AND TO BE SHOWN, IS NOW THE WILL AND NEW EXPECTANCY OF HALF MANKIND." *LIFE

THE UNIVERSITY OF THE STATE OF NEW YORK
THE STATE EDUCATION DEPARTMENT
ALBANY 1965

V380-N65-2000

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NOTES

English teachers will be interested in the new television series entitled "Indian Fables and Legends," featuring Mrs. Muriel Wasi of the Ministry of Education of New Delhi. This series was recently produced by and is now available from the Division of Communications of the New York State Education Department, Albany, New York. These legends are also available on audiotape from the same source. Some of them are available in printed form in the "CUE Insights Through Literature." A complete listing of these programs with synopsis of their content will be found in the most recent edition of the CUE Social Studies Guide.

A survey was made in CUE schools to find which resource materials were most useful to teachers. A wide range of ability and background at ninth grade levels necessitated the provision of a wide range of resources to serve all types of pupils. Since many teachers in the 10th, 11th, and 12th grades were anxious to have humanities materials, they also use CUE resources. Some items have been included for these upper grades. These items are noted "for later grades."

FOREWORD

Two recent trends in education met in an exciting study, known as Project CUE, culture, understanding, enrichment. The first trend was the growing recognition on the part of educators and laymen, for doing a better job of teaching the arts, the humanities, in the public schools. The second trend recognized the potential impact of a well organized "system" of instruction to support the teacher in his day-to-day teaching.

The combination of these two ideas prompted the United States Office of Education to give the New York State Education Department a grant to integrate the arts into the curriculum through the technique of a carefully planned system of instruction, based upon media-materials, curriculum guides, and suggested methodology and techniques for implementing the program. The Division of Educational Communications and the Bureau of Secondary Curriculum were assigned the task of operating the project under the directorship of Dr. Robert Brown and Mrs. Grace N. Lacy.

Although the teaching of the humanities has been taking place in many schools in the country for many years, the study being made by the Education Department represented several different approaches. First, it was decided that the humanities were for all students and not just for a select few, who chose to elect a special humanities course at a particular grade level. Second, the humanities are part of all subject area content and should be recognized and appreciated in that context. Third, a carefully prepared program of media, materials and methodology could enable the teacher and student to teach and learn in a superior way. With these three points in mind, 13 experimental schools were selected to integrate the humanities program into the ninth grade curriculum.

In July, 1963, nine teacher consultants came to Albany to select the materials suitable to their subject areas. They then wrote lesson plans for use of the materials, under the direction of Mrs. Lacy. The lesson plans were edited by the Bureau of Secondary Curriculum and the assigned subject matter specialists, published, and sent to the 13 project schools. Packages of the chosen materials were assembled and sent to the schools by the Division of Educational Communications.

Mrs. Lacy visited all schools to orient the teachers to the program and explain the CUE system. Curriculum and audiovisual coordinators in each school acted as liason persons between the school and the CUE staff. Throughout the year the materials and guides were used and evaluated by the CUE teachers. As a result of one year's use, the materials and guides have been revised and upgraded in the light of the criticisms and suggestions of more than 250 teachers. Dr. Brown conducted testing in all schools before and after the cultural material had been used.

Special acknowledgement should be expressed to each individual who participated in Project CUE. Since this is impossible, due to the large

numbers that have contributed to the effort, the Department can only recognize in a general way, the help given by the United States Office of Education; the National Art Gallery; the teachers, coordinators and administrators in the thirteen project schools; the special writers and subject area supervisors; the staff of the Division of Educational Communications and the Bureau of Secondary Curriculum; and the manufacturers and producers of the media-materials used.

Lee E. Campion
Director, Division of
Educational Communications

Hugh M. Flick
Associate Commissioner for
Cultural Education and
Special Services

ADDENDUM

CUE has now been renewed for a third year by the United States Office of Education (1965-66). Interest in the project has become widespread throughout the State, and requests for the guides and information about the project come in from many parts of the country. A new "Do-It-Yourself Guide," which gives helpful information to those schools interested in implementing the CUE system, is now available. Use of this guide, CUE subject guides, and materials lists enable any school to benefit from CUE's pioneer research in arts and humanities integration through media and a "systems" approach.

Persons wishing further information about CUE should direct inquiries to:

Director of CUE
New York State
 Education Department
Albany, New York

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INTRODUCTION

In recent post-Sputnik years, there has been little time in the schools for the humanities. So many people seemed dedicated to the proposition that science was the answer to all their problems, that billions were spent on experiment and education in the sciences and almost nothing at all for the humanities. The thought seemed to prevail - Rembrandt and Shakespeare - what good are they? They can't put a man on the moon or money in the bank. Because science has solved so many problems, people think it can solve all problems even the social ones. Scientific solutions to human problems sound wonderful on paper but they too often lack realism. They fail to take into account human passions, prejudices, greed, fears, traditional and political realities.

We spend billions to get to the moon; and yet, we do not know how to help the thousands of persons who die agonizingly of cancer each year.

We spend hundreds of thousands to find the half life of an obscure atom, yet we cannot cure the common cold.

We test nuclear bombs to keep ahead of the Russians and expose our children to genetic deterioration.

Modern chemistry helps us raise so much food farmers are paid for not growing crops - yet, millions die of starvation annually. We spend untold sums on research in automation to put people out of work - we then spend more to keep them on relief or give them psychiatric care.

Science promises the abundant life and this we want but we need something more - we need to learn how to live the good and satisfying life - and this we can learn from the arts and the humanities.

The total measure of man must be more than scientific precision. Science gives us knowledge and power of action. It tells us what we can do - the humanities tell us what we ought to do. We must have a knowledge of science if we are to live - a knowledge of the humanities if we are to live well. The arts and humanities are less a sum of knowledge than a way of thinking and being which helps us mature, gives us values and adds new dimensions to our beings. Great scientists realize there is no dichotomy between art and science. Both artist and scientist are studying nature in their own way to give new insights to man. Forward looking educators realize that instead of stressing the memorization of facts, we need streamlined courses which are thorough in their integration of important principles and more than surface deep in their provision for education in the process of making judgments, forming values and learning to think.

Many people are beginning to think that the arts are forms of super-communication around which we can group many studies. The reason for this is - the more complicated the truth, and there are some very complicated ones around today - the more likely it is to be grasped by an experience with one of the poems or paintings or compositions of music which speak to us through the eyes, the ears, and the heart to strike responsive chords in us to help us understand the great ideas and principles of man.

Much learning goes on at a nonverbal and emotional level. Many people feel that from a study of the arts and humanities will come a knowledge of the values which have stood the test of time and which give men convictions and the courage to stand by and for them. This conviction has grown so great that the Council of Learned Societies has published a report on the Humanities. Below are excerpts from this important report which requests the establishment of a National Foundation for the Humanities. The report urges expansion and improvement of activities in the arts and humanities for the good of the national interest.

National Report of

THE COMMISSION ON THE HUMANITIES - 1964

> "In the eyes of posterity, the success of the United States as a civilized society will be largely judged by the creative activities of its citizens in art, architecture, literature, music and the sciences."
>
> The President's Commission on National Goals.

The humanities have played an essential role in forming, preserving and transforming the social, moral and esthetic values of every man of every age. The humanities are a body of knowledge usually taken to include the study of history literature, the arts, religion and philosophy. These studies are essential in education for the growth of the individual as a rational being and a responsible member of society.

Science and the arts are not dichotomous but are by nature allies. If the interdependence of science and the humanities were more generally understood, men would be more likely to become masters of their technology and not its unthinking servants.

Even the most gifted individual, whether poet or physician, will not realize his fullest potential or make his fullest contribution to his times, unless his imagination has been kindled by the aspirations and accomplishments of those who have gone before him. The arts and letters are therefore, where we look most directly for the enrichment of the individual's experience.

Over the centuries, the humanities have sustained mankind at the deepest level of being. In the formative years of our own country, it was a group of statesmen who fused their own experience with that of the past to create the enduring Constitution of the Republic.

During our early history, we were largely occupied in mastering the physical environment. Soon after, advancing technology put its claim on our energies. The result has often been that our social, moral and esthetic development lagged behind our material advance. We are proud of our artists and scholars and our technology, which has made their work highly available, but this is not enough. Now more than ever, with the rapid growth of knowledge and its transformation of society's material base, the humanities must command men of talent, intellect and spirit.

The state of the humanities today creates a crisis for national leadership. Many of the problems which confront the people of the United States involve the humanities. Among them are the following:

- All men require ideals and vision. Americans need today, as never before, understanding of such enduring values as justice, freedom, virtue, beauty and truth. Only thus do we join ourselves to the heritage of our nation and human kind.

- Wisdom - without the exercise of wisdom, free institutions and personal liberty are imperilled. The humanities impart insight and wisdom.

- When Americans accept their cultural responsibilities, the arts will help us understand cultures other than our own. Few people can understand a nation which spends billions on defense and will do little or nothing to maintain the creative and imaginative capabilities of its own people.

- World leadership cannot exist solely on the force of wealth and technology. Only excellence of goals and conduct entitle one nation to ask others to follow its lead.

- Greater life expectancy and automation make leisure a source of personal and community concern. The arts and humanities provide a stabilizing influence and fill the abyss of leisure profitably and enjoyably.

- The arts and humanities hold values for all human beings regardless of their abilities, interests or means of livelihood. These studies hold such value for all men precisely because they are focused upon universal qualities rather than on specific and measurable ends. They play a uniquely effective role in determining a man's behavior and values. These studies therefore should not be reserved for scholars alone but should be for all students whether they leave school after grades 9, 12, or after college or a doctoral degree. While the schools are not the only agency to accomplish this task, there is no other in America that bears so heavy a responsibility.

USING CUE MATERIALS EFFECTIVELY

The following points are stressed to give insight into the CUE system and the utilization of CUE materials. CUE schools are supplied with packages of media described in the CUE guides. Other school or libraries may also acquire the CUE materials from the listed producers in the back of this guide.

- CUE guides contain a wide selection of classroom tested materials related to the New York State Curriculum so that the teacher may select those which best suit the needs of his group.

- The Synopsis which is a description of each piece of material is provided for the teachers convenience in selecting material to preview.

- Synopsis and "Suggestions for Class Preparation" provide for class orientation and motivation.

- "Look and Listen For" items point out important areas in the material. Alerting students to these items results in increased retension of important factors.

- "Follow-Up Activities" contain numerous suggestions to stimulate the teachers own creativity.

- The Related Materials listings saves teacher time in locating other sources. Librarians may wish to acquire CUE related materials for teacher and student convenience.

- A stimulating learning atmosphere is made possible through permanent and traveling exhibits of art reproductions and realia as well as performances provided by CUE. These activities serve as a unifying thread around which many student experiences may be grouped. Such beneficial unification of learning experiences may be further enhanced by:

    - occasional use of team teaching
    - use of art and music teachers as resource persons

- A TV program "Cultures and Continents" provides for mountain top experiences ordinarily not obtainable in the classroom. This program gives insight into non-western cultures through their arts. Large group viewing of these programs enables some teachers to have free time for mutual planning.

- Kinescopes (filmed versions) of these shows are available for those schools not serviced by TV.

- Cutural organizations channel many of their services to schools through CUE.

- Business and Industry provide materials for schools through CUE. Such services are related to the curriculum in a meaningful way.

- CUE provides materials to develop abstract concepts and generalizations. Some of these materials may be seen, felt, smelled, heard, manipulated, or organized, assembled or taken apart during learning. These experiences are those which are retained and recalled and become a permanent part of the students knowledge.

- There is no substitute for teacher guidance and insight in selecting planning, organizing and using instructional materials. CUE provides the teacher with a wide choice of classroom tested, teacher certified materials which save teacher time in locating and evaluating materials and free that time for the important personal aspects of teaching.

- CUE materials are keys which open doors to new vistas of learning interest, broaden horizons and increase perception but it is still the teacher who remains THE MASTER KEY in proper selection, use and development of insights.

The Argument for Inter-disciplinary Relationships

Too commonly, the teacher teaches his subject, or a unit within it, without reference to its relationship to other components of the curriculum. Students often study one subject after another, with no idea of what his growing fund of knowledge might contribute to an integrated way of life.

The special job of education is to widen one's view of life, to deepen insight into relationships and to counter the provincialism of customary existence; in short, to engender an integrated outlook.

The arts and humanities may be used as a unifying thread in the curriculum. This unitary view of the curriculum is important because:

- Comprehensive outlook is necessary for intelligent decisions.
- A person is an organized totality - not a collection of separate parts.
- An atomized program of studies engenders disintegration in the life of a society.
- The value of the subject is enhanced by an understanding of its relationship to other subjects.
- Knowledge does not exist in isolation; integrated subject matter is more meaningful.

TIME TO INCLUDE THE ARTS?

Many teachers are firmly convinced of the worth of including the arts in the curriculum but profess they do not have the time to do so. The following are a few suggestions for making time available.

- Use the arts as a vehicle for subject skills
  The study of all subjects needs a vehicle. The arts can be such a vehicle - one can learn all the technique and skills of reading and communication while learning about the arts. Art and science are inextricably related; both are looking for sense, order, and beauty in the universe. True understandings of the people of the world cannot be grasped out of the context of their arts. Industrial arts are an outgrowth of fine arts. Homemaking involves knowledge and use of arts. The compelling reason for use of the arts as a vehicle is that students today are in dire need of acquiring a much higher level of cultural competence than was formerly thought adequate.

- Use of large group instruction
  Several groups may view T-V, a film or hear a lecture given by one person, thus freeing teachers for mutual planning or conference.

- Independent Study
  Students may use filmstrips, programed learning or do independent research on their own in study hall or learning center or library.

- After school seminars
  On arts and humanities for interested groups may be given.

- Use of time ordinarily not used for study-Before school, lunch hours, home room activity periods may be used for listening to good music or other activities.

- Out of School time
  Evenings, weekends may occasionally be used for museum or concert visits, architectural tours.

- Assembly programs may be cultural in nature. Thus large groups can be reached.

- Use of a stimulating environment
  Students learn at least as much outside of class as in. Educational displays provided by CUE, effective bulletin board displays create an atmosphere for learning and teach students in incidental moments.

CULTURAL ITEM: "A LESSON IN MYTHOLOGY" (Filmstrip)
25 frames, Color, Photoplay Films.

"ULYSSES" (Filmstrip)
64 frames, Color, Photoplay Films.

CURRICULUM AREA: Our Ancient Greek Heritage
Introduction of Mythology

PURPOSES:

To contrast our cultural habits with those of the ancient Greeks.

To develop understanding of some Greek deities and heroes.

To build appreciation for the Greek emphasis on courage in adversity.

SYNOPSIS:

This filmstrip presents the story of Ulysses in a series of photographs from the film of the same name, enabling students to better visualize life in ancient times.

SUGGESTED PREPARATION OF THE CLASS:

To develop background for understanding the filmstrip:

- Display photographs of the life of the ancient Greeks (CUE English Kit, Life tearsheets, January 18, 1963).*
- Explain that although people have not changed basically over the centuries, cultural habits and modes of living are very different from century to century. For this reason, the literature of the Greeks and Romans is still of interest, for we are concerned with people. We want to know how people have reacted through the years; we want to know if we would react the same way to similar situations today.

  Life in the 9th century B.C. for example, was certainly much simpler than is ours today. It was often violent, and tribal chiefs ruled. Character was all-important to the ancient Greek. His courage in adversity was the sole measure of his worth as a human being.
- Display the hierarchy of the gods. Explain further that religion, too, was very different. The Greeks did not believe in one god. Rather, they worshiped, and feared, many gods. These gods were devious creatures, whose whims seem almost childish to us today. Yet the Greeks believed these gods controlled their destinies through manipulation of people and the elements.
- Display pictures of Greek heroes (Life Tearsheets). Explain that the Greeks idealized their heroes, making them stronger, braver, and handsomer than real men. Much Greek literature tells us about the feats of these Greek gods and heroes.

---

* Illustrations from the book "Classical Greece" (Life-Time Inc., 1965) may be used if the tearsheets are not available.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The three major Greek deities (and their Roman equivalents):

Greek	Roman	Position
Zeus	Jupiter	King of the gods and men
Poseidon	Neptune	God of the sea
Athene	Minerva	Daughter of Zeus (Jupiter) and goddess of wisdom

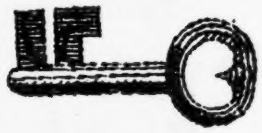
- Differences in the physical appearance of gods and of men.
- How their life differed from life today.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To test for comprehension of the filmstrip content, use the following questions for class discussion:

   - Why were the three major deities important in the life of the ancient Greeks?
   - Why would life in ancient Greece appear strange to us today?

2. The age of gods and heroes must be understood if Homer's epics are to be appreciated. Ask students to do some research on the various legends and myths. This research can be presented to the class as brief reports, which might include:



   - Legends and myths: The Fall of Phaeton.
     Pandora's Deadly Box.

     The Myth of Persephone.
     The Myth of the Sea Sirens.
   - The gods: Zeus
     Hades
     Poseidon
     Apollo
     Athene
     Circe
     Charon
     Pan
     Dionysus
     Hermes
     Aphrodite
     The Furies
   - The heroes: Hercules
     Achilles
     Cadmus
     Atlas
     Daedalus
     Orpheus
     Medea (heroine)
     Jason
     Icarus

   Utilize Life tearsheets and slides of Greek sculpture to illustrate these reports.
3. Have students read and report on some accounts of archeological excavations that have brought better understanding of the Greek civilization to modern times. (See "Primer of Archeology.")

4. Assign one student to read and report on the story of Prometheus, leading into more background of the myths and legends.

SUGGESTED RELATED CREATIVE ACTIVITIES:

For deeper understanding of this form of literature:
- Students usually enjoy writing original myths.
- Students may wish to dramatize a myth they have particularly enjoyed.

CULTURAL ITEM: "THE RISE OF GREEK ART" (Film)
18 min., Color, McGraw-Hill Films.

CURRICULUM AREA: Our Ancient Greek Heritage
Introduction of Mythology

PURPOSES:

To provide a brief story of the development of Greek art from the 8th to the 5th century B.C.

To present the cultural history of Greece as a background for understanding Greek mythology and literature.

To develop appreciation of Greek architecture, sculpture, and pottery together with knowledge of the technical terms commonly used.

SYNOPSIS:

More than 3000 years ago, an important civilization took form on the Greek peninsula. The Hellenes (Greeks) created a society from which emerged art forms noted for their vitality and flawless proportion.

From the film we learn of characteristics of 8th century geometric style as shown in pottery decoration and small sculptures, the Orientalizing of sculpture and pottery decoration in the 7th century, and the archaic style of the 6th century B.C.,in the development of new pottery shapes, treatment of the standing figure, and use of the Doric column. Plans and elevations of temples illustrate the monumental architecture of this period, expressive of Greek systematic thought and organic unity. The sculptural decoration of these temples is compared with decorations on pottery. The Olympia sculptures and the buildings of the Acropolis, especially the Parthenon, show how the classical style replaced the archaic after a brief transitional period of severe style. Beautiful photography of the Parthenon pediment sculptures illustrates how they embody Greek ideas.

SUGGESTED PREPARATION OF THE CLASS:

To assist students to get the most from the packed content of this film:

1. Discuss the premise that the art of any period is an expression of the thoughts and feelings and experiences of the society that produces it.

2. Display samples of the effect of Greek climate on Greek architecture (Life tearsheet, May 3, 1963) and sculpture (Winged Victory, Life, July 1963) (CUE English Kit). Greece has clear skies and bright sunshine. In their architecture, the Greeks used high-relief sculpture on which the bright sunshine could make striking patterns of light and dark.

Some people think this clear atmosphere gave lucidity and clarity to Greek thought. The Greeks expressed their ideal of a sound body by idealizing their sculptures of man. They revealed their logic and sound thinking in the perfect proportions of their buildings. They revealed their ideal of the calm middle way by avoiding excesses of ornamentation in their arts.

3. Explain that the contributions of the Greeks in art, drama, poetry, philosophy and government were so great that we feel their continuing influence today in many aspects of our lives. This film will reveal to us how this vital art took form and developed from the 8th to the 5th centuries B.C.

KEY WORDS AND NAMES:

Use tearsheets or other illustrative material to make sure students know the meaning of these key words (see Insight sheets on architecture):

geometric
Orientalizing
archaic
severe
classical
monumental

Kouroi
Korai
Doric
Ionic
Corinthian
Parthenon

Erechtheum
Temple of Athena
Nike
Propylaea
frieze
pediment

PUPILS SHOULD LOOK AND LISTEN FOR:

- The characteristics of the geometric period.
- The emerging vitality and increasing skill shown in archaic forms.
- The Oriental influences and severe styles.
- The characteristics of classic Greek art.
- The three orders and other details of architectural styles.
- The way gods and heroes and legend are used as decor on pottery and architecture.
- The similarities in each period's sculpture, pottery and architecture.

SUGGESTED FOLLOW-UP ACTIVITIES:

To assist the class to further gain the meaning of the art forms shown in the film, ask:

1. How does the art of the Greeks reveal a growing, maturing society and thought? (Trace the growth of skills and emergence of perfection of the Parthenon.)

2. What aspects of the Parthenon display a high degree of logical thought and skill? (See Insight sheets on architecture.) Why was the classical period of Greek art an epoch-making period? Has any other period of art been comparable?

3. What are the characteristics of the three Greek orders? (Project sketches of each and discuss.)

4. Why are so few architectural monuments preserved for us from times earlier than the classical age?

SUGGESTED RELATED ACTIVITIES:

To develop students' interest in Greek influence in art and architecture ask them to:

- Look for Greek architecture in the community.
- Look for Greek design motifs, such as the orders, masks, egg and dart or Greek key, honeysuckle, bead and reel , leaf and tongue.
- Visit a museum to see Greek sculpture and pottery.
- Read and report on books or magazine articles about Greek arts, illustrating their reports with photographs or sketches.

Using illustrations, help students understand what is meant by the term "classic" (see Insight sheet, "Classicism vs. Romanticism").

SUGGESTED RELATED CREATIVE ACTIVITIES:

- Ask students to write a theme on the subject, "How Greek Art and Architecture Reveal Greek Ideals and Thought."

RELATED MATERIALS:

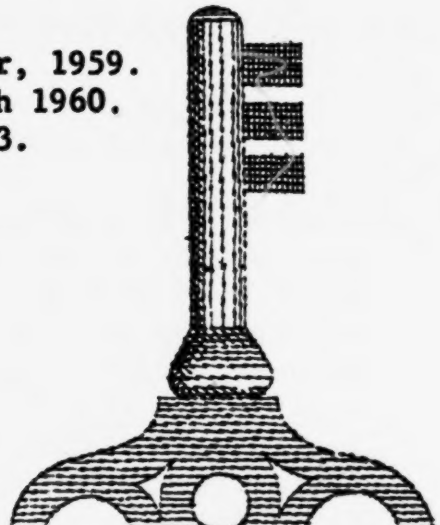
Books:

The Greek Experience, Sir Maurice Bowra. (London: Weidenfeld and Nicolson, 1957)
The Greek Way, Edith Hamilton. (New York: Norton, 1930)
How the Greeks Built Cities. (London: Macmillan, 1949)

Articles in Horizon:

"The Glory of Greece"- Vol. I, no. 1, September, 1959.
"From the Classic Earth"- Vol. II, no. 4, March 1960.
"Golden Sardis"- Vol. V, no. 7, September, 1963.
"The Year One"- Vol. VI, no. 1, Winter, 1964.

50 Centuries of Art by Frances H. Taylor
(N. Y.: Harper Bros., 1954, p. 39-94)
50 Great Artists by Bernard Meyers.
(Bantam Classic Paperback) (English CUE Kit)
Primer of Anthology by Nora Benjamin Kubie.
(N.Y.: Franklin Watts, 1957)



CULTURAL ITEM: "AGE OF GODS AND HEROES" (Photographs)
Life Magazine, January 18, 1963 .

CURRIUCLUM AREA: Our Ancient Greek Heritage
Learning to Look

PURPOSES:

To study photographs to gain greater insight into the nature of Greek life and thought.

To learn to read pictures by becoming aware of their elements of organization.

Note: The teacher will have previously assigned individual pupils to read and prepare summaries of myths about: Prometheus, Persephone, Icarus, Oedipus,* and others. Other pupils may be asked to identify the gods and heroes.

SYNOPSIS:

Artists paint to discover truth and create order. Creators in all the arts make discoveries about the wonders and beauties of nature and the dignity and nobility of man. They give these an order which enables us to see and understand life with greater depth.

The painter intensifies our experience by showing ideas and scenes as seen through his unique vision. He widens our understanding and deepens our feeling.

Religion and art were closely related in early man. Myths are a prime source of subject in the arts, for Greek myths speak to all men. The whole range of human emotions is revealed in them. Mythological characters are larger than life, and speak to us of the universal problems of man.

SUGGESTED PREPARATION OF THE CLASS:

To assist students to better understand the reading of pictures, explain material under synopsis, and:

- Display the painting of Prometheus Unbound. (Ask pupil to present his summary of the myth.) Ask students their reactions to the painting. Help them see how the diagonal thrust of Prometheus's body rising from the darkness, flame in hand, gives a feeling of the strength of the human spirit rising above oppression and tyranny.
- Display The Fall of Icarus. (Ask pupil to present his summary of the myth.) Assist students to see how the color, swirling lines and distortion of form give a feeling of excitement, terror and destruction; the body of Icarus plummeting into the sea expresses the doom of those who try to rise too high.

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*Oedipus for later grades only.

- Display Oedipus Blinded.* (Ask pupil to present his summary of the myth.) Assist students to see how the horizontal down-swooping lines, the bleak jagged forms, the dejected lines of the body suggest Oedipus' sorrow and defeat.
- Utilize illustrations of the Odyssey and hierarchies of gods and heroes to clarify student thinking.

PUPILS SHOULD LOOK AND LISTEN FOR:

- How line can convey movement and feeling.
- How color conveys mood.
- How pictures can intensify feeling and meaning.
- How pictures can clarify meaning and illumine and organize thinking.

SUGGESTED FOLLOW-UP ACTIVITIES:

To review, have the class help write a list of the values of picture study: e.g., clarifies text, helps organize thought, intensifies meaning, gives pleasure.

SUGGESTED RELATED ACTIVITIES:

- To further illustrate mood and feelings as shown in paintings, obtain Metropolitan Seminar print 79, Portfolio 7, The Fall of Icarus, by Breughel. Display print as you read the poem, "Musee de Beaux Arts."
- Contrast the moods of Berman's magazine illustration of Icarus and Breughel's painting.
- View the CUE film "Line" to learn more about what line can express.
- View slides of Greek sculpture of gods, goddesses and heroes.

SUGGESTED RELATED CREATIVE ACTIVITIES:

- Draw or paint an illustration of a myth.
- Write a poem which expresses a thought or lesson conveyed by a Greek myth.

RELATED MATERIALS:

Films:

Line. (CUE)

Books:

Learning to Look, Joshua C. Taylor. (University of Chicago Press, Chicago, Illinois, 1957.)

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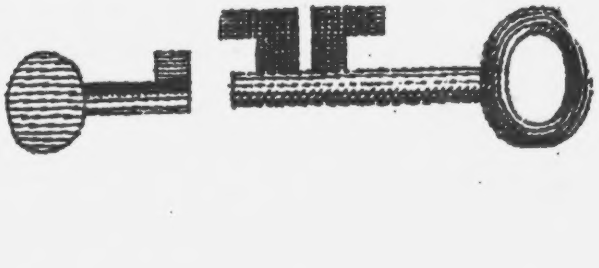
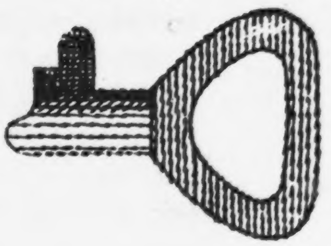
* Illustrations from Life tearsheets.



CULTURAL ITEM: Life tearsheets photographs, (small statuettes or any other materials pertaining to mythology).*
Film - Better Bulletin Boards - Bailey Films.



CURRICULUM AREA: Our Ancient Greek Heritage
Following Directions

TO THE TEACHER:

Reading directions accurately and quickly, and following them correctly, are important skills. Pupils will be asked to follow a simple set of written directions for preparing a bulletin board about Greek mythology.

Note: The success of this lesson will be enhanced if the film Better Bulletin Boards is shown first.

SUGGESTED PREPARATION OF THE CLASS:

Give each student a copy of these directions:

Directions for Making a Bulletin Board

1. Choose a subject. This should be one idea that is important because of what has been done in class.

2. Plan the title. Remember titles should be short and snappy. They are headlines which draw attention to the display.

3. Gather the materials. Pictures, written work, small lightweight 3-D materials, construction paper, index cards of various sizes and colors, bits of yarn, carpet warp and ribbon or tape may be used; pins, staples, bulletin board wax may be used for fastening. Small cardboard boxes to hold 3-D figures may also be fastened to the board to lend variety.

4. Plan the design. Sketch the design first. Try to have balance and variety in your design.

5. Make the lettering. Large lettering that can be read easily from any place in the room is suggested for captions. It should be simple and neat and attractive.

6. Set up the display. Lay materials out on floor or table, according to your sketch plan. Rearrange if necessary before attaching to the board. Does your display have balance and variety? Does it have contrast in color and texture? Is your caption eye-catching? Does your bulletin board add to the interest and beauty of the room? Does it teach something? Is it imaginative and creative in presentation of ideas and use of materials?

. Ask pupils who presented summaries and identifications to write them on 3 x 5 index cards so that they may become part of the bulletin board display.

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* Or illustrated from the book "Classical Greece" (Life-Time Inc., 1965).

- Have the class, as a group, carry out the steps in the directions through discussion. A committee of three pupils may then be elected to set up the display.

PUPILS SHOULD LOOK FOR:

- The sequence of steps in the directions for bulletin board preparation.
- Means of presenting ideas forcefully.
- Means of communicating through line, shape and form.
- Use of these elements to lead the eye through the exhibit meaningfully.

SUGGESTED FOLLOW-UP ACTIVITIES:

To help pupils find out their own abilities at following suggestions and communicating ideas graphically, have them evaluate their work, using the following questions as guides:

- Were the directions followed step by step?
- Were the appropriate items selected in Step 3?
- Why was the selection of the title important?
- Was the best suggestion chosen? Why was it best?
- Does the design create the proper mood for a display of mythology? Does it communicate the right ideas?
- How can the lettering be improved?
- Is the information conveyed by the display accurate?
- What were the sources of the information?
- Can you say "yes" to all the questions under direction 6?
- Can your design be improved? How?

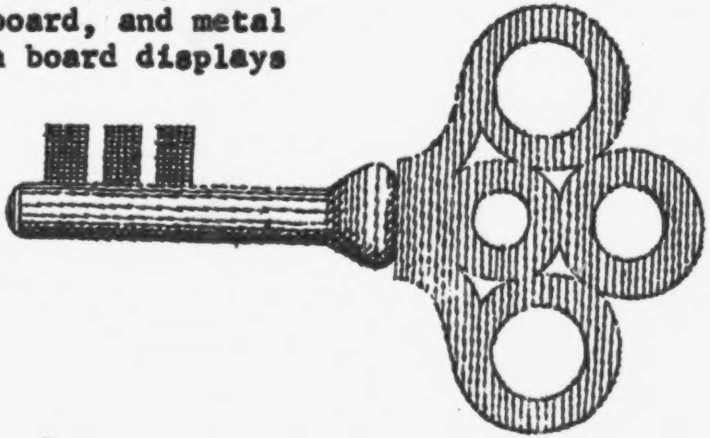
RELATED MATERIALS:

Film:
Better Bulletin Boards. (Bailey Films)

Booklet:
Bridges for Ideas--Bulletin Boards, Bureau of Visual Instruction, Univ. of Texas, Austin, Texas

Realia:
Alva Reproductions of Greek sculpture, coins, and pottery available from the Philadelphia Museum of Art.

Letters:
Dick Blick, P. O. Box 1267, Galesburg, Illinois
Plastic, cork, plaster, cardboard, and metal letters for use on bulletin board displays



CULTURAL ITEM: "GREECE" (Photographs and Text)
Life Magazine, January 4, 1964

CURRICULUM AREA: Our Ancient Greek Heritage
Recognizing Main Ideas

PURPOSES:

To gain greater understanding of the influence of the Greeks on modern thought and art.

To review the process involved in identifying the main idea of a paragraph and of an entire article.

SUGGESTED PREPARATION OF THE CLASS:

1. The teacher may wish to review the process involved in finding the main idea of a paragraph and the characteristics of good titles.

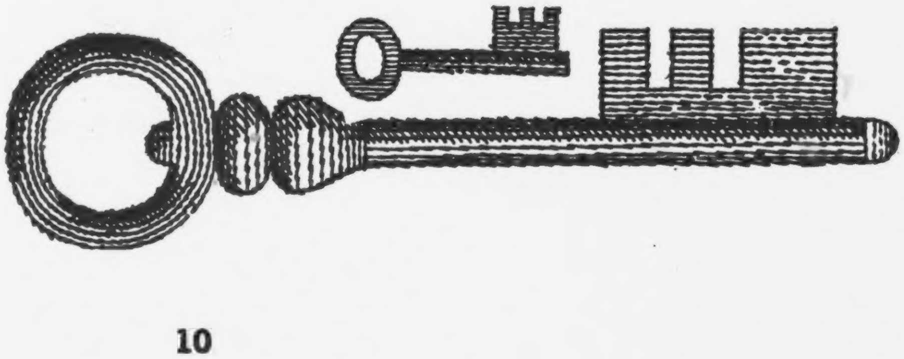
2. Point out that photographs aid the reader by emphasizing the main ideas in the text.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Impressions gained from the sculpture and photographs that help point out main ideas.
- The highly developed skill in architecture.
- Names of famous Greeks whose ideas have influenced our American way of life.
- The name of a famous character in mythology who "depended more on brains than on brawn."

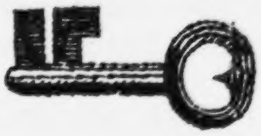
SUGGESTED FOLLOW-UP ACTIVITIES:

1. After the article has been presented , show the photographs with titles masked. Have students write titles for the pictures. Select and discuss some of the best student titles; compare their titles with those in the text.
2. Have students choose one title composed by the class and write their impressions of the influence of the idea on 20th century America.
3. Choose a panel to discuss the influence of these ideas on today's thought. One student might report on the place of the Olympic Games today.
4. Have students define these terms as they are used in context: excellence, inviolate, mortal, sins, penalty of pride, reason.



CULTURAL ITEM: "PROMETHEUS BOUND" (Print)
by Rubens
Plate 18 (Portfolio 2), Metropolitan Seminars in Art.

CURRICULUM AREA: Our Ancient Greek Heritage
Writing Paragraphs



PURPOSES:

To develop appreciation of the story of Prometheus, as a myth and as the subject of literature and painting.

To give practice in writing a paragraph based on narrative.

To give experience in listening and note-taking.

SUGGESTED PREPARATION OF THE CLASS:

As background for understanding the painting, explain that there were three basic levels of existence in Greek life: gods and goddesses, heroes and heroines, and mortal men and women. The gods were great divinities who lived on Mount Olympus; the heroes and heroines were superhuman beings who strove for fame and immortality; the mortal men were Greeks whose ancestors were heroes and who lived with or without the gods' protection, just as the heroes did. The Titans were an immortal race which ruled supreme for eons before the gods overwhelmed them. Prometheus survived this battle, but he still hated the gods.

The story of Prometheus should be presented at this point, by a student assigned to prepare the story or by the teacher. The story should be reviewed briefly if it has not been given previously. Instruct students to take notes, recording their impressions of the painting as it illustrates ideas in the myth.

The painting by the 17th century artist, Peter Paul Rubens, depicts the punishment of Prometheus by Zeus. Rubens was an exponent of the art form known as "baroque." The details of baroque art are arranged so as to give an over-all effect of emotion; it is characterized by curved and contorted form, a pervading sense of energy and movement, and occasional exaggeration. The S curve and the diagonal line are often used in baroque art to involve the spectator by creating feelings of tension and emotion. These feelings are accentuated by dramatic contrasts of light and dark.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The convincing manner in which this physical experience is drawn.
- The romantic illumination on the body of Prometheus which focuses the viewer's attention.
- The use of diagonal line and contortion to set up tensions in the viewer.
- The sense of chained energy conveyed by the straining muscular form.

- The sense of movement achieved by the spread of the eagle's wings.
- The symbolism of the burning branch.
- The meaning of the name "Prometheus."
- The part played by Zeus in the myth.
- The reason for the importance of the eagle.
- The importance of Hercules to the myth.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Ask students to write a paragraph recording their impressions of the painting. Points should be made in the order in which events occurred. The teacher may lead the class to decide what is important enough for inclusion in their paragraphs. The actual writing may be assigned for outside the classroom.

2. The painting, sample notes, and samples of the written work will make an interesting bulletin board.

SUGGESTED RELATED ACTIVITIES:

Students who are interested, individually or in groups, may wish to learn and to report more about the artist and his work, including:

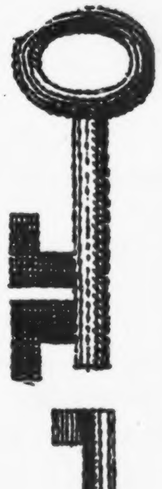
- A character sketch of Rubens.
- The history of the word "baroque" and what it means as an art term.
- Characteristics, and other examples, of baroque art and architecture.
- Why the eagle in "Prometheus Bound" was done by Snyders and not Rubens.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Have students compare, through class discussion or written work, the treatment of the Prometheus myth in literature with the treatment by Rubens. They might consider:

- Selected lines from James Russell Lowell's poem, "Prometheus."
- These lines from the Greek drama by Aeschylus:

I have foreknown
Clearly all things that should be; nothing done
Comes sudden to my soul - and I must bear
What is ordained with patience, being aware
Necessity doth front the universe
With an invincible gesture. Yet this curse
Which strikes me now, I find it hard to brave
In silence or in speech. Because I gave
Honor to mortals, I have yoked my soul
To this compelling fate. Because I stole
The secret fount of fire, whose bubbles went
Over the ferrule's brim, and manward sent
Art's mighty means and perfect rudiment,
That sin I expiate in this agony,
Hung here in fetters, 'neath the blanching sky.



CULTURAL ITEM: "LA PRIMAVERA" (Print)
by Botticelli
Plates 58 and 59 (Portfolio 5), Metropolitan Seminars in Art

CURRICULUM AREA: Our Ancient Greek Heritage
Writing Paragraphs

PURPOSES:

To give some idea of the influence of mythology on art, as well as on literature.

To compare the importance of noting detail in painting with including detail in writing.

To introduce a painter of the Italian Renaissance and to familiarize pupils with one of his paintings.

SYNOPSIS:

Botticelli (1440 - 1510) was a painter in Florence during the Italian Renaissance, when painters were developing techniques of three-dimensional realism: perspective, light and shade, accuracy of anatomical structure and proportion. Botticelli adapted some of these techniques, but his chief delight was in creating linear rhythms.

"La Primavera" is an inexhaustible succession of linear rhythms and arabesques. Consider the marvelous invention of the hair (Plate 59). Unlike any real head of hair, its constantly flowing convolutions have their own grace and logic. The less spectacular lines of the body are pure invention as well. Botticelli's lines express perfectly and non-verbally the aim of the picture: the lyrical celebration of grace, refinement, and sensitivity to the beautiful. Our chief delight in it comes from this ballet-like choreography of dancing lines and the skillful pattern of richly varied linear rhythms.

Renaissance painters chose classical and pagan subject matter as well as religious. Botticelli's "La Primavera" and its companion "The Birth of Venus" are considered outstanding examples of Renaissance paganism in art. "La Primavera" (or "Spring") is an allegorical painting.

SUGGESTED PREPARATION OF THE CLASS:

To assist pupils to really "see" and understand the painting, tell them about Botticelli's background and characteristics of his style (Synopsis).

Ask pupils to define "allegory." Point out that allegory can be found in art as well as in literature. Tell them that Botticelli uses mythical figures in his allegorical picture of spring.

Discuss the symbolism of Eros,* the Horae (hours) and the Three Graces and Mercury.

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* Cupid

Draw a comparison between details used in writing to present a clear picture, and details used by the artist to present a descriptive painting such as this.

Point out and discuss details of the two prints as preparation for writing two paragraphs: a paragraph developed by details, and a paragraph developed by comparison and contrast.

KEY WORDS:

Renaissance
Botticelli
linear rhythm
allegory
Venus
Cupid
Flora
Mercury
Zephyrus
The Three Graces
The Horae (hours)

PUPILS SHOULD LOOK AND LISTEN FOR:

- The pyramidal structure of the composition.
- How compositional line leads our eye to the head of Venus framed by arch of greenery and Cupid.
- The balanced groupings of Flora, Zephyrus and the Horae on the right and the Three Graces and Mercury on the left.
- The choreography of dancing lines, their nervous strength, the linear rhythms.
- The balance between a romantic sensual subject and the restrained classical mood.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Have pupils write a paragraph in which they interpret the allegory in "La Primavera." Before they write, discuss a good topic sentence for such a paragraph. Tell them to develop their paragraphs by referring to many specific details to describe Botticelli's idea of spring. Emphasize that the good paragraph, like the painting, must have several specific details clearly related to the main thought. Draw a comparison between the title and over-all effect of the painting and the topic sentence of the paragraph.

2. Have pupils write a paragraph in which they show contrasting moods in the painting: What elements of joyousness are there? What elements of sadness and foreboding are there?

3. The teacher may wish to extend this practice in interpretation to oral work. Plan a panel presentation on the influence of classical myths on art. Use selected prints from Metropolitan Seminars in Art, assigning each of four to six panelists to study and report on one print. See suggested prints under RELATED MATERIALS for this lesson. If the teacher prefers, a bulletin board display of these materials might be used as the basis for a class discussion of the use of mythological figures in art.

SUGGESTED RELATED CREATIVE ACTIVITY:

Tell the class something of the story of Wagner's Tannhauser. Have them listen to a recording of the overture and Venusberg Music from the opera. RCA Victor LM - 2119 entitled "Munch Conducts Wagner" has a reproduction of a detail from Botticelli's "The Birth of Venus" on the album. The pupils might then compare Wagner's and Botticelli's impressions of Venus. Stravinsky's "Rites of Spring" may may also be used in this conjunction.

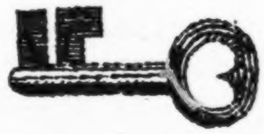
RELATED MATERIALS:

Prints:

John Canaday. Metropolitan Seminars in Art, Portfolio D, "Venus Revisited." (New York: The Metropolitan Museum of Art, 1959.)
Note: Botticelli, "The Birth of Venus" - Plate DI
Tura, "Allegorical Figure," - Plate D3
diCosimo, "Vulcan and Aeolus" - Plate D5
Mantegna, "Parnassus" - Plate D6
"The History of Aeneas and Dido" - Plate D8
Bellini, "The Feast of the Gods" - Plate D11

John Canaday. Metropolitan Seminars in Art, Portfolio 9, "Tempera and Oil." (New York: The Metropolitan Museum of Art, 1958.)
Note: Titian, "Venus and Adonis" - Plate 104

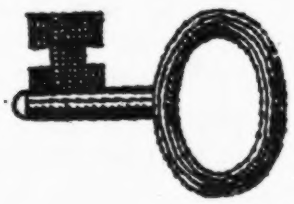
John Canaday. Metropolitan Seminars in Art, Portfolio 11, "The Artist as a Social Critic." (New York: The Metropolitan Museum of Art, 1958.)
Note: Boucher, "The Toilet of Venus" - Plate 127



GREEK INFLUENCE ON VOCABULARY:

From Greek mythology have come many of our metaphorical expressions:

Herculean task - an enormous undertaking
Stygian gloom - darkness as in approach to Hades
Achilles heel - weak spot
Titan - a superhuman



Promethean gift - a godlike gift
Odyssey - a long, eventful journey
Narcissism - love of self
Between Scylla and Charybdis - between two equally terrible dangers
Olympian - godlike
Ambrosial - like food of the gods

Apollo - a handsome man
Adonis - a pretty youth

Laurel wreath - symbol of victory
Olive branch - symbol of peace

CULTURAL ITEM: "THE DEATH OF SOCRATES" (Film)
27 min., B & W, McGraw-Hill Book Company
Young America Series, narrated by Walter Cronkite

"THE DEATH OF SOCRATES" (Print)
by Jacques Louis David
Plate 126 (Portfolio 11), Metropolitan Seminars in Art.

CURRICULUM AREA: Our Ancient Greek Heritage
Class discussion

PURPOSES:

To compare the pictorial approach of the painting and the narrative approach of the film in describing the death of Socrates.

To introduce the story of Socrates in order to emphasize the importance of ideals, virtue, and logic.

SYNOPSIS:

One of the seeds which prompted the ultimate decline of Greece was its lack of foresight. The great city-state of Athens, for example, maintained its own liberty by depriving its neighbors of their freedom. An exception to the fifth century B.C. Athenian mind was Socrates, the philosopher. He believed that justice, wisdom, and statemanship would not develop and endure while men were ignorant of the principles of right conduct. His beliefs and teachings eventually caused him to be condemned to death in 399 B.C. The film portrays Socrates' refusal to escape, his explanation of the meaning of freedom, and the serenity with which he drinks the hemlock potion. His strength is contrasted with the weakness of the system which caused his death.*

David's intent in his painting was to portray not only a tragedy of the ancient world, but also an illustration of self-sacrifice which could serve as an ideal for the French Revolution.

SUGGESTED PREPARATION OF THE CLASS:

1. If the class has already studied the *Odyssey*, the history of Greece can be compared with the *Odyssey* in at least one respect: it was a long journey, which had a beginning, a flowering, and an end. It is appropriate to mention the age of Pericles in a unit on the *Odyssey* because it marks the beginning of the end of the Greek empire.

2. Review for the class some of the most important events in the history of Greece: the Mycenaean civilization and the Trojan War, classical Greece and the age of Homer, and the golden age of Athens. Point out that in little more than a thousand years Greece grew from its feudal origins in Mycenae to an age of enlightenment and accomplishment never since duplicated, and finally to its demise as a province of the Roman Empire. An examination

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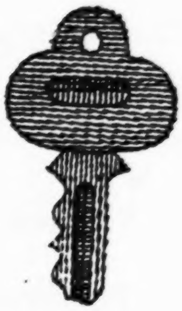
*Socrates never wrote. We know of him through Plato. So *was* there a Socrates?

of the death of Socrates helps to identify the greatness of Homer and Socrates by highlighting what Greece had become.

3. David's painting of the death of Socrates marks him as an almost modern artist. The scene is very carefully drawn: ordered, forceful, disciplined. It suggests none of the sensuousness or opulence so prevalent in some of the art prior to the French Revolution. Instead, there is a calculated rigidity intended to underscore the spirit of the Revolution. It seems to praise virtue, self-denial, idealism, and masculinity. As such, it served some of the purposes of the Revolution.

PUPILS SHOULD LOOK AND LISTEN FOR:



1. In the film:
   - Why Socrates has been condemned to death.
   - Why he refuses to escape.
   - The explanation of the meaning of freedom.
   - The manner in which he meets death.
2. In the print:
   - Evidence of a masculine approach to the setting.
   - A sense of order and self-control in the design.
   - The contrasting attitudes of Socrates and of his friends.
   - The strength of character revealed.

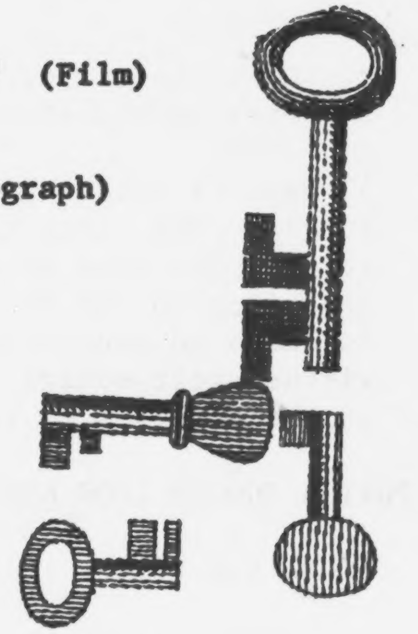
SUGGESTED FOLLOW-UP ACTIVITIES:

1. The following questions are suggested for discussion following the showing of the film and print:
   - Do you think Greece was as much concerned with gods and goddesses in Socrates' time as it was in Homer's?
   - Upon what did Socrates rely for his convictions: myths or logic?
   - Why was escape from prison unacceptable to Socrates?
   - Was the issue for which he died important enough to warrant such an action?
   - What lesson is there for us today in this event in Greek history? Is there also an inherent weakness in our system?
2. Discuss the reasons why men are always concerned with ideals and virtues. Define and discuss words such as: ideal, virtue, logic, reason, discipline, self-denial, and philosophical order. Ask pupils to express their ideas on one of these topics.

RELATED MATERIALS:

Book:
Horizon - "Was Socrates Guilty as Charged?" (Volume II, no. 6, July, 1960) (One pupil might report on this article and show the illustrations by means of the opaque projector.)

Record:
Apology and Death of Socrates, NCTE, Champaign, Illinois.



CULTURAL ITEM: "OUR INHERITANCE FROM HISTORIC GREECE" (Film)
12 min., Color, Coronet Films.

"THE STYLE OF A BATTERED BOXER" (Photograph)
Life Magazine, July 19, 1963.

"DISCUS THROWER" (Photograph)
Life Magazine, January 4, 1963.

"A SCHOOL OF MANNERS" (Photograph)
Life Magazine, March 8, 1963.

CURRICULUM AREA: Our Ancient Greek Heritage
Vocabulary

PURPOSES:

To show generally our indebtedness to ancient Greece.

To show particularly our indebtedness to Greece for much of our language.

SYNOPSIS:

We are indebted to the Greeks for many aspects of our life today. From the Greeks we have: columns on a house or public building; words such as "plastic" and "telephone" and "botany;" ideas of citizenship, government and sportsmanship. The very design of our stadiums, as well as our current emphasis on physical fitness, can be traced to the ancient Greeks. Even our clothing during certain periods of fashion has shown the influence of Greek design. Perhaps most important, however, is the debt we owe the Greeks for large portions of our language: many base words, prefixes, and the very word "alphabet" as well as many letters.

SUGGESTED PREPARATION OF THE CLASS:

1. To introduce a study of our language and to develop an appreciation of derivation from the Greek, the teacher may wish to begin by reminding pupils that we are indebted to the Greeks for some of our language. Place on the board a few terms in science, medicine, mathematics, sports, horticulture. Ask students for similar words to add in each category. Lead to a recognition of certain root words such as "photo" and certain prefixes such as "tele," in order to awaken interest in word study.

2. To further stimulate interest in words, point out that many words have very interesting histories. The word "anatomy," for example, originally meant "cutting up the body." Only through experimental dissection have we gained our present knowledge of anatomy, so that the word itself means knowledge about the structure of the body.

PUPILS SHOULD LOOK AND LISTEN FOR:

1. In the film:

- The many ways in which we are indebted to the Greeks.
- Greek influences on architecture, on mathematics.
- Words derived from the Greek.
- Greek influences on design.
- Ideas and ideals inherited from Plato and Aristotle.

2. In the photographs:

   - Realism in painting and sculpture.
   - The grace that is inherent in Greek sculpture.
   - Perfection of the human form as a Greek ideal.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. After showing or using the photographs for a bulletin board display, discuss the history of such words as "athlete" and "athletics" and "stadium" and "amphitheater."

   - Capitalize on students' interest in athletics by informing them that athletes were very well thought of in ancient Greece. The athlete was frequently portrayed in the paintings and sculpture of the Greeks. The word "athlete" is another of our interesting words from the Greek. Point out that the ancestor of our modern athlete was the ancient Greek or Roman who entered the public games as a contestant for a prize. Compare with our "prize fighter."

2. Ask pupils to write a paragraph on the relative importance of the athlete in the life of ancient Greece and the life of today.

3. To develop vocabulary as well as interest in words, ask pupils to classify other English words derived from the Greek. Classifications might include: flowers (dianthus, Centaurea, hyacinth, delphinium, geranium); animals (chameleon, hippopotamus); gems (amethyst); medicine (antibiotic, sarcophagus); science (photography, atomic). Pupils may then be asked to develop other classifications and add to the list of illustrations such words as:

acme
agony
alphabet
anthem
calm
carol
chaos
climate
climax
diagnosis
electron
enthusiasm

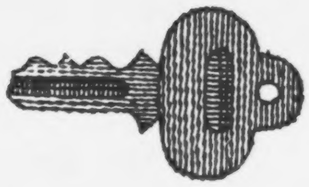
gymnasium
halcyon
hydraulic
hydroelectric
hypersonic
intoxicate
marmalade
melancholy
orchestra
panic
parasite
pathos

pedagogue
pneumatic
psalm
sarcasm
stigma
stoic
symposium
synchroton
synopsis
tantalize
telephoto
trophy

4. Assign one or more of these words to each pupil. Ask each to write the word, its part of speech, its origin and any interesting notes about its origin on a 3 x 5 card for a classroom file or for a bulletin board display. The word should be used in a sentence on the back of the card.

CULTURAL ITEM: "LANGUAGE AND COMMUNICATION" (Film)
16 min., Color, The Moody Institute of Science.

CURRICULUM AREA: Our Ancient Greek Heritage
Vocabulary



PURPOSES:

To develop an appreciation for our heritage of spoken and written language.

To emphasize the vital role of language in the communication of ideas.

To make the student aware of his obligation to use language for good rather than for evil purposes, and to communicate effectively with others.

SYNOPSIS:

Men have always needed to communicate with each other. Language is a precious tool, and we must realize our responsibility to use it for good rather than for evil.

Man first learned to convey his ideas to others by gestures, and by signs and symbols, and we still use these means today. Later, however, spoken languages were developed. Today, there are about 3000 languages and dialects. With the development of written language, man could not only communicate with his contemporaries, but could learn from the experiences of those who had lived before, and also could preserve the records of his best thoughts and accomplishments for the future.

Written language has developed through three stages: the pictographic-with simple objects represented by symbols; the ideographic - with symbols combined to represent ideas; and the phonetic - in which symbols represent basic sounds or phonemes. The 26 letters of our alphabet have come down to us from the Greeks and the Phoenicians. The 54 phonemes of our language are represented by these 26 letters or combinations of these.

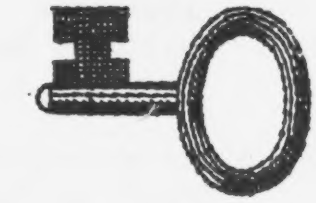
SUGGESTED PREPARATION OF THE CLASS:

It is important that pupils appreciate not only the importance of language in their daily lives, but also their responsibility in the use of this language: to read well to fully understand the lessons from our past, to speak well in order to communicate effectively with others, and to write well in order to pass on the best of our present civilization to later generations; to realize that nearly one-half of the world's population can neither read nor write, and that the literate must teach reading and writing to those who do not have these skills.

Ask the pupils to think about the various ways in which they are dependent upon spoken language and upon written language in the course of their daily life.

Tell the class that language is more than just reading words and speaking; that language is a history of the people who use it; that each word represents some phase in the development of the people - some historical change or some particular need.

KEY WORDS:



symbol
pictogram
pictographic
dialect
ideogram
ideographic
phonetic
phoneme
rebus

PUPILS SHOULD LOOK AND LISTEN FOR:

. The ways in which we communicate - by spoken and unspoken means.
. Illustrations of the three stages of writing - pictographic, ideographic, and phonetic.
. Influences of the Phoenicians on alphabetic writing.
. The role of the city of Byblos in the development of our written language, and the words derived from the name of that city - Bible, bibliography, bibliophile.
. Examples of the rebus.
. Ways in which a language reflects the history and character of the people who speak it.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To further stimulate interest in a study of our language, the teacher might wish to assign the following topics for individual research and a report to the class:

    . The Rosetta Stone.
    . Cuneiform.
    . Hieroglyphics.
    . Picture writing of the American Indians.
    . Chinese writing.
    . Cryptography.
    . The role of the Peace Corps in teaching reading and writing.
    . The Each-One-Teach-One Plan for attacking illiteracy.
    . Have students get acquainted with the Oxford English Dictionary.

2. A discussion of the film might include such questions as: What ways of communication by means of signs, symbols, and gestures did the film show. Can you think of others? Why are there so many different languages and dialects in the world? In what way is language a history of the people? What words have we added to our language in the last fifty years? What do these words show about our history?

3. To build vocabulary, present to the pupils an interesting Greek root. Ask them to list as may words as they can using this root. Then ask them to guess at the meaning of the root. The following roots might be used: arch, auto, bio, graph, homo, meter, neo, pan, phil, scope, tele.

4. The class might enjoy making a root tree for the bulletin board. The root word may be pasted at the base of the tree; each branch is a word made by combining the root word with a prefix or with another root word.

5. Ask pupils to list on the board words they encounter in their reading that have derived from the Greek, or they might enjoy preparing a bulletin board display of advertising and trade names using words borrowed from the Greek.

6. An excellent source of vocabulary exercises and word games is *Winning Words* by Henry I. Christ. The teacher might wish to consider using this very interesting text to supplement the work in literature and composition. *Words* by Ernst Knopf would be an excellent source for this unit also.

7. Ask pupils to watch for words derived from other foreign languages. During each quarter, the class might concentrate on words from a particular source - Anglo - Saxon, Latin, Greek, French. Or students might watch for words from many sources, attaching words to a classroom map. All words could be put on 3 x 5 file cards and kept in a classroom file for reference purposes. The words should be used in context on the backs of the cards and in class discussions.

RELATED MATERIALS:

Books:

Cave-Dwelling Carvers of 5000 Years Ago. (*Horizon*, Volume IV, no. 3, January, 1962.)
Winning Words, Henry I. Christ. (Boston: D. C. Heath and Company, 1948.)
Picturesque Word Origins. (Springfield, Massachusetts: G. and C Merriam Company, 1933.) (CUE)

METAPHORICAL EXPRESSIONS WHICH HAVE COME TO US FROM THE GREEK.

Beware of Greeks bearing gifts - Beware of a fatal gift presented under friendly pretension.

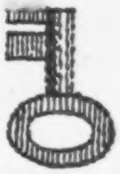
A Cassandra utterance - words which foretell evil and are not heeded.
To work like a Trojan - work very hard.
To hector a person - to annoy.
When Greek meets Greek - two well-matched contestants.
Apple of discord - a cause for a dispute.
Siren - a beautiful woman who lures one to destruction.
Circe - a beautiful woman whose charms can't be resisted.
To look to one's laurels - take care lest one's good reputation for work is lost.
Delphic words - words that are mysterious and hard to understand.
A paean - song of thanksgiving for deliverance or triumph.
Midas touch - the power of making money.
A harpy - an old hag.
Amazon - a huge strong woman.
Promethean fire - a gift of value to the world won through personal suffering.
Argus - eyed - one who sees a great deal.
Olympian anger - Godlike wrath.

Had it not been for the Greeks, we might call familiar objects such as the telephone and telegraph by quite different names.

- Doctors, scientists, and gardeners all use a language highly dependent upon terms of Greek derivation.
- Proper names such as Sybil and Philip came from the Greek.
- What a loss our language would suffer if we removed every word ending in "ology" or "graph" or "phone" for example.
- Three sources of words derived from the Greek were architecture, music, and mythology.

The glory of Greece was reflected in her splendid architecture. The post-and-lintel construction, the colonnades, the styles of columns, the architrave, the frieze, and the cornice were models for later periods of architecture. Many terms used in Greek architecture have become part of our architectural terminology, in addition to the words "architect" and "architecture" themselves:

acanthus
Acropolis
anthemion
arch
baluster
caryatid
Corinthian
cornice
crypt
Doric
Ionic
lyceum
metope
parastas
peristyle
pylon
theater
triglyph
tympanum



The word "music" to us means a specific art. In ancient Greece, it meant any of the arts under the patronage of the Muses, daughters of the heavenly Zeus and the earthly Mnemosyne. Music (the many arts) was therefore considered to be half divine and half human. Music was a vital part of the intellectual, emotional, and social life of ancient Greece and was considered to have a fundamental connection with well-being. To the Greeks, a healthy person was like a well-tuned instrument, and this simile has been carried over into many of our current expressions:

body tone
in tune with the world
fit as a fiddle
a harmonious relationship
high strung
all unstrung
feeling low
a tug at the heartstrings

We also think of music as connected with moods: we speak of mood music; we think of minor music as related to sadness, and dissonance as related to tension; we use music in therapy. To know the Muses is to be able to appreciate many allusions in poetry:

Calliope - epic poetry
Thalia - comedy & bucolic poetry
Melpomene - tragedy
Terpsichore - dancing
Erata - erotic poetry
Urania - astronomy
Clio - history
Euterpe - lyric poetry

CULTURAL ITEM: "THE POETRY OF VASES" (Photographs and text)
Life, July 19 1963
"RICHES ON THE WHARVES" (Photographs and text)
Life, March 8, 1963
"HOMAGE TO THE GODDESS" (Photographs and text)
Life, March 8, 1963

(Book) Shirley Glubok: The Art of Ancient Greece
(New York: Atheneum, 1963. Pages 4-11)

CURRICULUM AREA: Our Ancient Greek Heritage
Creative Writing

PURPOSES:

To use a study of Greek vases as an incentive to creative writing.

To compare the grace and rhythm of a beautiful piece of pottery with the grace and rhythm of a poem.

SUGGESTED PREPARATION OF THE CLASS:

Greek vases are extremely beautiful and are noted for their grace, balance, rounded lines and decorations. The decorations frequently depict the daily lives of the people, as well as the stories of the gods and heroes. The vases were sometimes painted black, while the figures remained the natural color of the clay; sometimes the figures were painted upon the natural color of the background.

Many of the vases were used as containers for oil, which was most important in Grecian life. It was used for food, burned in lamps, and rubbed on the bodies of athletes. Other vases were used for perfume, wine or water.

PUPILS SHOULD LOOK AND LISTEN:

- Subtle grace of shape of objects; varied sizes of vases.
- Coloring in the pottery.
- Types of scenes and subject matter portrayed.
- Indications of trade that helped Athens prosper.
- Indications that all citizens of Athens attended the festival in honor of Athena, the city's goddess.
- The grace and beauty of people and animals.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To test pupils' ability to observe details, the teacher may ask them to discuss the pictures as they are shown on the opaque projector.

2. Ask pupils to choose one of the scenes presented on a Greek vase and write a descriptive paragraph or a poem, imagining the sounds, feelings, smells or tastes associated with this situation.

3. Have pupils pretend to be citizens of Athens writing for a newspaper or magazine. Their assignments might include:

   - A short story or news item based on one of the scenes depicted on a vase.
   - An editorial about some sculpture: the head of Zeus, Venus, Apollo.
   - An article about the architecture of the Parthenon.
   - An advertisement for jewelry or clothing.

4. A good class might enjoy reading Keats' "Ode on a Grecian Urn," in which the poet describes an imaginary urn, a composite picture based on his study of the marbles and large vases in the British Museum. After they have studied the poem, noting its beautiful rhythm, ask the pupils to identify the particular qualities of the Greek vase which Keats comments on.

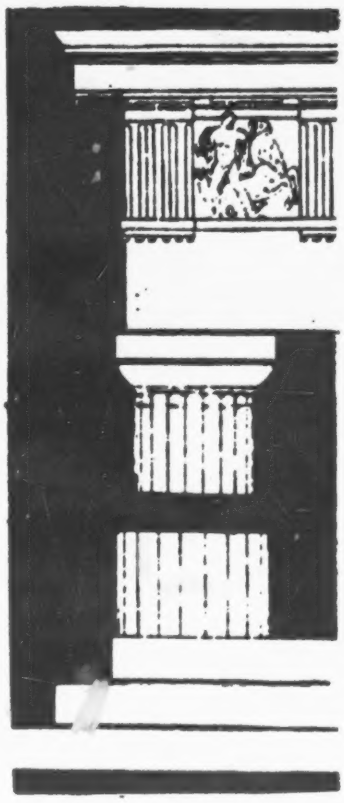
RELATED MATERIALS:

Filmstrips:

We Visit Greece. (Eye Gate House)
Picture Stories of Ancient Greece. (Flory Films)

Books:

The Enigmatic Urn. (Horizon, Volume V, No. 8, November, 1963.)
A Hand of Greek Art, by Gisela Richter. (London: Phaidon Press, 1959)



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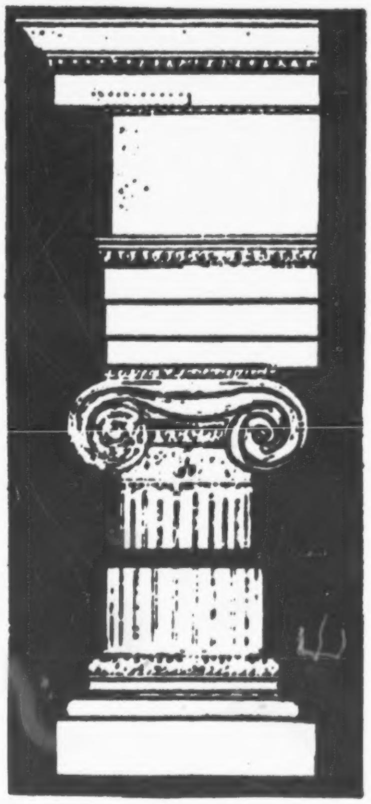

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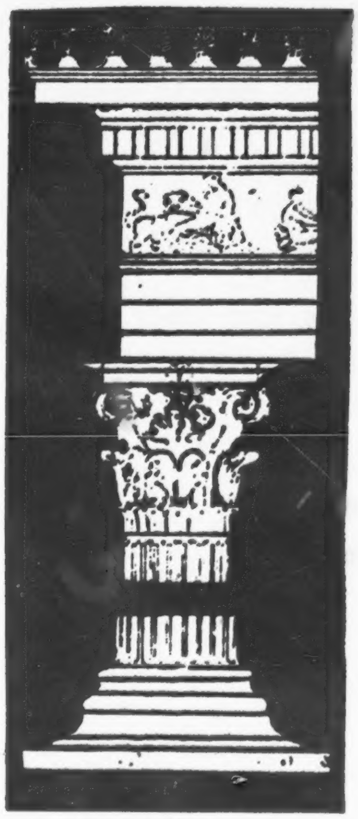
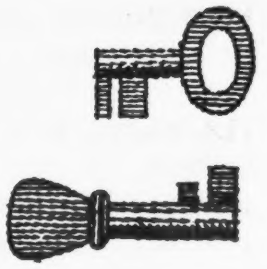


CORINTHIAN

CULTURAL ITEM: "THE ILIAD" (Filmstrip)
Encyclopedia Britannica Films
Great Classics in Literature
45 frames, Color.

CURRICULUM AREA: Our Ancient Greek Heritage
Epic Poetry - The Iliad



PURPOSES:

To introduce a unit on the study of the epic poem and the reading of the Odyssey.

To provide a background of the tale of the siege of Troy for the appreciation of the character Odysseus (Ulysses).

SYNOPSIS:

When Paris (son of Priam, king of Troy) eloped with Helen (wife of Menelaus, king of Sparta), Menelaus induced the Greeks to lay siege to Troy. The siege lasted ten years until Troy was taken and burned.

Homer's tale covers the last year of the siege, the quarrel between Agamemnon and Achilles, the combat between Paris and Menelaus, the changing fortunes of the Greeks and Trojans as the gods align themselves on each side in the battle, the retreat of the Trojans behind closed gates after the slaying of Hector by Achilles.

SUGGESTED PREPARATION OF THE CLASS:

Give the class some background for the filmstrip. The action of Homer's tale takes place about 1200 B.C. The Greeks were great story tellers and perhaps their great poet, Homer, was the greatest of them all. Several separate stories such as the combat between Paris and Agamemnon and the combat between Achilles and Hector, are woven into this story of the last year of the Trojan War. Pupils may want to watch for ideas they may use to tell stories.

Explain that Greek gods developed from myths which today are thought to have been based partly upon historical fact, and partly on propaganda, religious rituals, and fantasy.

KEY NAMES:

Agamemnon
Achilles
Menelaus
Diomedes
Odysseus

Ajax
Patroclus
Poisedon
Zeus
Apollo

Paris
Pandarus
Priam
Hector
Aeneas

PUPILS SHOULD LOOK AND LISTEN FOR:

- The reason for the quarrel between Agamemnon and Achilles.
- The plea made to Jupiter by Achilles' mother.
- The system of deciding a great war by the single combat of individual champions.
- The meeting of the gods to debate the war; their alignment on each side.
- The importance to the Greeks of the presence of their hero, Achilles.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. The teacher may suggest a class discussion based on the items listed above.

2. Discuss the elements of good storytelling. Give pupils an opportunity to use American legends, myths, and superstitions as a basis for their own storytelling.

3. Review with the class the story of Odysseus (Ulysses) who devised the horse that led to the fall of Troy. Tell the class that at the point where Homer's story stops, Virgil continues the tale in the Aeneid. He describes how the city was taken and burnt, and then continues with the adventures of Aeneas who escapes from the burning city, flees to Italy, and there marries the king's daughter and succeeds to the throne.

4. Introduce the Odyssey as an account of Odysseus' ten-year adventure in returning home after the Trojan War. Use the recording, introducing the Odyssey, "Many Voices." (English CUE Kit)

RELATED MATERIAL:

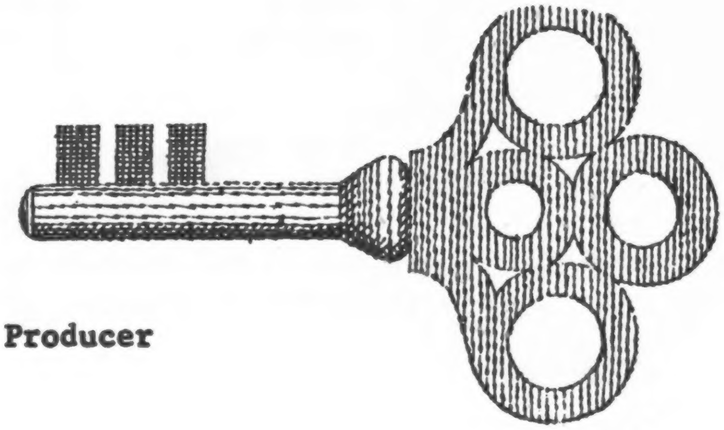
Film:

"Homer's Age of Heroes," Horizon, Volume III, No. 3, January, 1961.

Filmstrips:

"The Great Age of Warriors: Homeric Greece"
The Epic of Man
Life Filmstrips
68 Frames, Color.

"Homer"
Eye Gate House
26 Frames, Color.



Recording:

Many Voices. (English CUE Kit) Producer
Caedmon Records

CULTURAL ITEM: "ULYSSES" (Filmstrip)
64 frames, Color, Photoplay Filmstrips

"MANY VOICES" Part 3 (Recording)
Harcourt, Brace

CURRICULUM AREA: Our Ancient Greek Heritage
Epic Poetry - The Odyssey

PURPOSES:

To review the story of the Odyssey (most classes read only three or four episodes) and to introduce the main characters so pupils may have greater appreciation for the episodes read.

To compare the reading of lines from "Song of the Sirens" with their reading of this episode in their text.

SYNOPSIS:

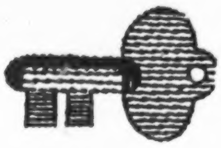
Ulysses, hero of Homer's Odyssey, is an outstanding figure in epic literature. After Helen and burning Troy, Ulysses set out for his home, but he was to experience ten years of strange adventures before he again saw his wife Penelope and son Telemachus.

He and his men escaped from the land of the lotus eaters and the land of the one-eyed giants, the Cyclops, only to be blown off course and left with only twelve ships. Only with the aid of Mercury was he able to resist Circe, but he lost all his men. Detained seven years by Calypso, he finally made his way to Phaeacia.

In Phaeacia, there were games in his honor, and Nausicaa and her father, King Alcinous, implored him to tell the tales of his many adventures: in the cave of Polyphemus, with the sirens, and with Scylla and Charybdis. At last, disguised as a beggar, he returned home to Ithaca to be recognized at first only by his dog Argus. After a fight with the suitors of his wife, he is recognized by Penelope and Telemachus.

KEY NAMES:

Ulysses
Penelope
Telemachus
Antinous
Argus
Mercury
Polyphemus
Cyclops
Circe
Scylla
Charybdis
Nausicaa
Alcinous



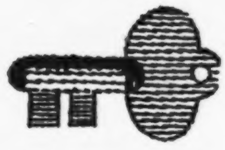
SUGGESTED PREPARATION OF THE CLASS:

Tell the class that the Odyssey is epic poetry based on an actual event, the Trojan War. The teacher may have pupils write a definition of epic poetry in their notebooks.

The locale of this tale of adventure may be found on a map - ancient Troy, Mount Olympus, Ithaca. The word "odyssey" today means "wandering" and pupils may be asked to determine the reasons for the present usage of the word after they have read the epic.

The Odyssey takes place after the Trojan War and is preceded by the Iliad, an account of that war. The version they are about to read is an episodic one, for the Odyssey is a full-length book. Suggest that some pupils may wish to read all this important classic, for its characters express the same human drives and conflicts that human beings have faced through the ages: courage, daring, initiative, frustration, doubt and hope. Suggest (for 9th graders) the Rouse translation.

PUPILS SHOULD LOOK AND LISTEN FOR:



1. In the filmstrip:

   - Indications that this is an epic poem.
   - The suspense and excitement of each of his adventures.
   - A sense of the characterization of Ulysses as the Greek ideal.

2. In the recording:

   - The interpretation of "Song of the Sirens."
   - Ways in which this interpretation might differ from their own.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Have pupils open books to the "Song of the Sirens" while listening to the recording. The teacher may use the recording to help pupils improve their own oral reading habits. Pupils may discuss such questions as:

   - What word pictures and figures of speech seem more important to you because of the reading?
   - Why does listening to the epic enhance enjoyment of the adventure? Does it increase tension and suspense? How?

2. Assign individual oral reports on:

   - The function of the name: Odysseus (Ulysses)
   - The adventure in the land of the Lotus Eaters.
   - The adventure with the Cyclops.
   - The adventure with Circe.

3. Ask students to write a character analysis of Ulysses, showing what traits of character were revealed by each of his adventures.

4. Read selected episodes from Odyssey.

RELATED MATERIALS:

Homer's Age of Heroes (Horizon, Volume III, No. 3, January, 1961)
The Odyssey (reverse: "The Iliad" - Spoken Arts Recording, No. 833)

CULTURAL ITEM: "THE ACROPOLIS" (Film)
10 min., International Film Bureau.

CURRICULUM AREA: Our Ancient Greek Heritage

PURPOSES:

To acquaint students with the purposes history, structure and enduring charm of the Pathenon, world symbol of beauty.

SYNOPSIS:

This beautiful film presents both a model showing how the temples of the Acropolis looked when they were still intact in the 17th Century and how they look today. The Parthenon, commonly held to be the world's most beautiful building, is described in detail. The reasons for its perfection and the subject matter of its decor and of its history are revealed. Other temples of the Acropolis and nearby areas of note are shown in color. The narration discloses the mythological background and uses of these temples by ancient Greeks.

SUGGESTED PREPARATION OF THE CLASS:

To prepare students for effective viewing of the film:

1. Secure Life tearsheets from CUE English Kit. Display pictures of the Acropolis and the Parthenon. Explain that in ancient times people built a fort on this hill for protection. As a town grew up around the hill, temples were placed on top in honor of the gods who they hoped would protect the city.

2. Tell the story of the contest between Athena and Poseidon to become the patron deity of the city. Explain that the Parthenon was built in honor of Athena.

3. Use Life tearsheets to illustrate as you explain the Panathenaic procession.

KEY WORDS:

agora
Athena
frieze
Aristophanes
Poseidon
saffron
citadel
caryatides
Erectheum
Propylaea
sanctuary
Dionysius
pediment
lapiths
centaurs

PUPILS SHOULD LOOK AND LISTEN FOR:

- The agora (market place).
- The way the temples looked till the 17th Century.
- The optical illusions which are part of the Parthenon's perfection.
- The battle of lapiths and centaurs on the metopes.
- The remaining sculptures of the pediment.

- . The processional on the inner frieze.
- . The colossal statue of Athena.
- . The Erectheum, sacred spot where Athena gave the olive tree.
- . The Temple of the Maidens (Caryatides).
- . The Propalaea (gateway) and temple of Athena Nike.
- . The area dedicated to Aescepulis.
- . The theatre of Dionysius.

SUGGESTED FOLLOW-UP ACTIVITIES:

To further understandings of the glory and achievements of ancient Greece, use the Life Tearsheets to illustrate as you discuss:

1. The perfection of the architecture of the Parthenon (see Insight sheet on architecture).
2. The significance of the battle of centaurs and lapiths, which symbolized the forces of civilization and barbarism.
3. The height of Greek culture as revealed by presence of the theatre used for education of the people; the beginnings of medicine.
4. Explain that Greek temples were relatively small inside because:
    - . Post-and-lintel construction in stone would not span great distances.
    - . The climate was warm and ceremonies were held outdoors, so only the priests went inside.

SUGGESTED RELATED ACTIVITIES:

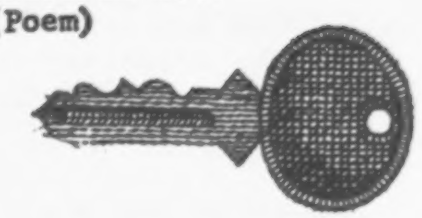
To further enhance appreciation of the ancient Greeks:

- . Read to or tell students about the Panathenaic procession.
- . Show slides of Greek sculpture.
- . Have students read myths concerning Athena, Dionysius, Poseidon
- . Acquaint students with the symbolism of Athena's owl and the caduceus.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Ask students to write on the subject, "How the Buildings of the Acropolis Reveal and Recall the Glory of Ancient Greece."

CULTURAL ITEM: "THE FALL OF ICARUS" (Print)
by Brueghel the Elder
Plate 79 (Portfolio 7), Metropolitan Seminars in Art.
"MUSEE DE BEAUX ARTS" By W. H. Auden. (Poem)
CURRICULUM AREA: Our Ancient Greek Heritage
Lyric Poetry



PURPOSES:

To give one example of the influence of mythology on lyric poetry.

To enable students to compare a print and a poem as to their respective interpretation of a myth.

SUGGESTED PREPARATION OF THE CLASS:

- Like many of the Greek legends , the tale of Daedalus and his son, Icarus, has a moral interesting to both artists and poets. Daedalus, whose name means "cunning worker," killed one of his pupils in Greece. Consequently, he took his son, Icarus, and fled to the island of Crete. There they were put in prison for having offended the king. Daedalus, the craftsman, built great wings with feathers and wax so that he and his son could escape by flying away. Icarus was warned not to fly too high, but he disobeyed and flew too close to the sun which melted the wax on the wings. He fell into the sea and perished. Thus, the myth is concerned with the downfall of man which results from pride or vain ambition.

- Pieter Brueghel the Elder, a sixteenth century Flemish painter, has used the Greek legend to illustrate man's lack of concern with individual tragedy. His intent seems to be that he wishes to illustrate the point that personal suffering is insignificant in the total scheme of life. Brueghel has painted this scene with a virtual disregard for the death of Icarus. The plowman, the shepherd, the ship, the whole land- and seascape are serene. No one notices the small splash and death of the fallen Icarus. Thus we see the painter's message: in the continuing drama of life the existence of one person is unimportant.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The most conspicuous figure in the painting.
- The lack of concern of the plowman and the shepherd.
- The elaborate ship about to set sail.
- The quiet of the surrounding land and sea.
- The use of soft colors to establish a sense of serenity.
- The small splash of the fallen Icarus.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Both the legend of the fall of Icarus and the painting by Brueghel have

meanings which are beyond the actual description of the event. One suggested follow-up activity, therefore, is to expand the universal concept explicit in each of the works. One possible expansion is the study of W. H. Auden's lyric poem. "Musee des Beaux Arts";

About suffering they were never wrong.
The Old Masters: how well they understood
Its human position; how it takes place
While someone else is eating or opening a window or just
Walking dully along;

How, when the aged are reverently, passionately waiting
For the miraculous birth, there always must be
Children who did not specially want it to happen, skating
On a pond at the edge of the wood:
They never forgot
That even the dreadful martyrdom must run its course
Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and the torturer's horse
Scratches its innocent behind on a tree.

In Brueghel's Icarus, for instance: how everything turns away
Quite leisurely from the disaster; the ploughman may
Have heard the splash, the forsaken cry,
But for him it was not an important failure; the sun shone
As it had to on the white legs disappearing into the green
Water; and the expensive delicate ship that must have seen
Something amazing, a boy falling out of the sky,
Had somewhere to get to and sailed calmly on.

2. Discuss with the students some of their reactions to events and occurrences which were of vital concern to others: the individual tragedies of war, the conflicts in the civil rights issue, a recent airliner crash, the injury or death of a famous person. How did they feel? To what extent did the occurrence really affect their daily lives?

3. To further student understanding of arts relationship to life study Auden's poem.

SUGGESTED PROCEDURE:

Explain to the class how Auden shows arts importance by his initial comment that Old Masters were never wrong about suffering. The "ploughman" and the "delicate ship" were placed there by the artist in a planned way. This is the difference between nature and art. No matter how realistic a work of art may seem, it is a planned presentation.

Through selecting, discarding, arranging, focusing or fusing certain elements the arts evokes emotion in the observer. Auden says that art can provide answers we cannot get from ordinary life. Stanza 1 is a symbol of ordinary life. Stanza 2 is designed for the specific purpose of showing the central idea of a work of art, human suffering. By arranging his material in this way, the painter produced a scene which strikes us forcefully with the message: no one cares when other suffer.

By choosing Icarus as a young man with every reason to live, Breughel intensifies pathos for no one notices him or cares. By first showing life, then art Auden not only discusses the creative process but also demonstrates it by presenting the ordinary view and then the artists view.

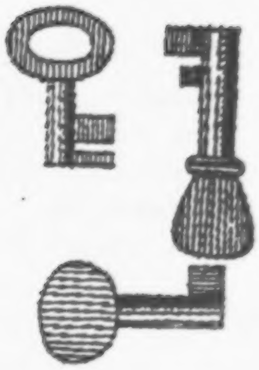
For a constrasting point of view, the class might note the quite different philosophy of the 17th century metaphysical poet, John Donne, in his "Meditation 17":

> No man is an Island, intire of it self; every man is a
> piece of the Continent, a part of the maine; if a
> Clod bee washed away by the Sea, Europe is the
> lesse, as well as if a Promontorie were, as
> well as if a Mannor if they friends or of
> thine owne were; any mans death dimin-
> ishes me, because I am involved in
> Mankinde; And therefore never
> send to know for whom the
> bell tolls: It tolls
> for thee.

RELATED MATERIALS:

Filmstrips:

Myths and Legends.
Eye Gate House.



CULTURAL ITEM: "THE SEASONS" (Recording)
by Vivaldi, Part 1, "Spring"

CURRICULUM AREA: Our Ancient Greek Heritage
Lyric Poetry

PURPOSES:

To give one example of the influence on music.

To introduce the composer Vivaldi, and to compare the first concerto of "The Seasons" with "La Primavera" by Botticelli.

To prove to students how familiarity with mythology helps in understanding mythological allusions in poetry.

To show the interrelationship of art, music, and poetry in the statement of a theme - the coming of spring.

SUGGESTED PREPARATION OF THE CLASS:

The class has already studied the print of Botticelli's "La Primavera" or "Spring" and should review it briefly before this lesson. If the class has not studied the print, it should be shown at this time.

"The Seasons" is a series of four concertos for string orchestra with violin solo. Vivaldi, born in Venice about 1670, became a violinist and priest, nicknamed "the red priest" because of his hair and ruddy complexion. He taught music at an orphanage for 37 years, composed, and toured widely as a soloist. Vivaldi, like many composers of his time, wrote many works that told a story or described sounds and feelings. "The Seasons" is such a composition, imitative of the sounds and sights and feelings of each of the four seasons. Running along the margin of the score are bits of four sonnets, which we believe Vivaldi wrote, each part of the score representing in music what is described in the sonnet.

The first concerto tells of the coming of spring, the sounds of the birds and fountains and soft breezes. Next we hear the sounds of a storm, but it passes and the sonnet ends on a festive rustic note. Because of the allusion to Zephyrus and dancing nymphs, and because of the contrast of mood in this composition, we are reminded of "La Primavera" by Botticelli.

KEY WORDS:

concerto
imitative music
allusion
sonnet
allegro
largo

PUPILS SHOULD LOOK AND LISTEN FOR:

. The sounds of spring and how they are achieved by musical effects.

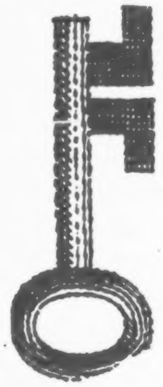
- The contrast in the three movements: (I) Allegro - the joyous sounds of spring; (II) Largo - the sounds of the storm;(III) Allegro - the happy time after the storm.
- Ways in which the musical composition might be compared with "La Primavera."
- The theme of the composition.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Give the pupils copies of the poem "Spring" and suggest that as they listen to the recording they try to associate each part of the composition with a phrase or line of the poem. Point out that some of the original imagery of the poem may have been lost in translation.

2. The teacher might wish to discuss impressions received from the recording. How many different sounds and impressions were heard? What kind of a setting did Vivaldi have in mind? Would this setting be like that in Botticelli's painting? Why or why not? Exactly what is the difference between appreciating a description of spring painted by an artist, told by a poet, played by an orchestra? What particular understandings are necessary in each case?

3. Study this poem presumably composed by Vivaldi, and illustrated by the first concerto of "The Seasons:"



Spring has come and joyously
The birds all hail it with a happy song
And Zephyr's breaths on fountains play
Which answer with sweet murmuring sounds.
But soon the blackening sky shrouds o'er
And come Spring's heralds - lightning and
thunder.
Then quiets the storm and birds
Renew once more their song's enchantment.
Then on the verdant, blooming lea
To gentle rustling of the foliage
Sleeps the goatherd, his faithful dog
beside.
To festive sound of rustic pipes
Dance nymphs and shepherds on loved
heath
Adorned with all Spring's beauty.

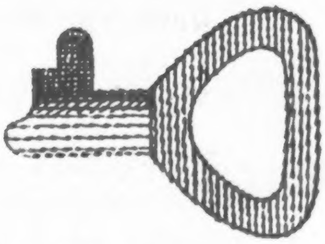
SUGGESTED RELATED CREATIVE ACTIVITIES:

1. What allusions in this poem are to figures you can identify in Botticelli's print? Write a paragraph comparing Vivaldi's and Botticelli's feelings about spring.

2. Read poems about spring and then ask pupils to write a short poem about their impressions of this season. Ask them to use two or more allusions to mythological figures found in the Botticelli painting: Venus, Mercury, Graces, Flora, Zephyrus, Hours, Cupid.

CULTURAL ITEM: "THE NOVEL: WHAT IT IS, WHAT IT'S ABOUT, AND WHAT IT DOES"
Encyclopedia Britannica Films - The Novel
34 minutes, Color.

CURRICULUM AREA: Focus on People, Places and Times
Study of the Novel - "Great Expectations"



PURPOSES:

To make pupils aware of elements common to all novels by showing excerpts from several great novels.

To lead pupils to an understanding of the differences between a great novel and one that is merely entertaining.

SYNOPSIS:

This is the first of four filmed lessons on the novel written by Clifton Fadiman, commentator for the films. As this film begins, each of four actors reads the first sentence from a great and well-known novel. Mr. Fadiman points out that these openings give a hint of how different the four novels are, yet they all have one thing in common: they stir the reader's curiosity and make him want to read more. Novels are also alike in that they have plot, characters, setting, and style. Excerpts from "Pride and Prejudice" and "A Farewell to Arms" illustrate how different styles can be.

Novels also differ as to form. The horizontal novel is one in which the events occur in normal sequential order. "Great Expectations," which traces events in the life of Pip in chronological order from childhood to maturity, is a horizontal novel. The vertical novel does not present the events in chronological order. By means of flashbacks, dreams, and memories, the story unfolds, and we learn not only what happens to the characters but also what goes on in their minds. The convergent novel develops two or more plots and sets of characters and then brings these together at a crucial moment.

The novel is about love and adventure in the broadest use of these two terms. The novel also deals with an analysis of character. The novel does three things: it entertains, it instructs, and it creates "a world that never existed - and which is immortal" and makes this world and the characters in it believable.

The final scenes of this film take the viewer into the world of Charles Dickens to meet Mr. Micawber, the Fat Boy, Mr. Squeers, and Uriah Heep.

SUGGESTED PREPARATION OF THE CLASS:

1. The novel is an important art form featuring one of the most appealing of the communication arts - the story. Discuss with the class some of their favorite stories and attempt to define reasons why stories are appealing and attractive to people.

2. Point out that the film has three main parts: a definition of the novel, a description of the basic ingredients of the novel, and a discussion of what the novel does to and for the reader.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Essentials common to most novels.
- The explanation of the statements "Style is the man himself" and "The novel is a short-cut to experience."
- Definitions and examples of the horizontal novel, the vertical novel, and the convergent novel.
- The elements of love and adventure "in their larger sense."
- Purposes of the novel.
- Techniques used in presentation of the lesson: Mr. Fadiman as lecturer and commentator, dramatized excerpts from novels to illustrate his points, use of photographs of authors, use of the mural on whaling as a backdrop for the scene from "Moby Dick."

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Clifton Fadiman's discussion leads directly to the study of "Great Expectations." The logical follow-up of the film, therefore, is the reading of the novel. The remaining films in the series may be shown during or following the study of the novel.

2. To make certain pupils understand the different patterns that novels may have, ask them to give several examples from their reading of horizontal, vertical, and convergent novels.

RELATED CREATIVE ACTIVITIES:

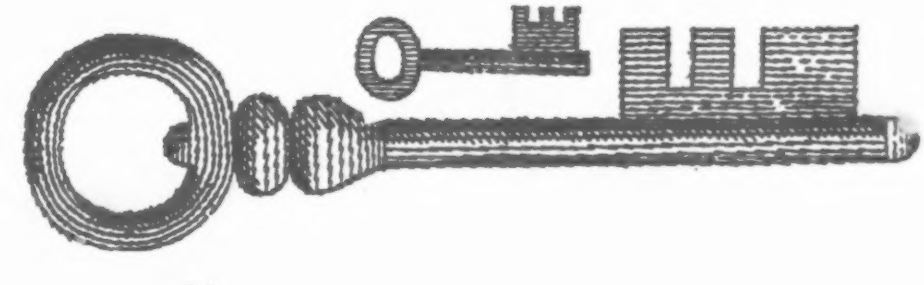
1. One point made by Mr. Fadiman was that if two authors were given the same plot outline and told to develop a story using the same characters in the same setting, the resulting novels would be quite different because of the individual style of each author. To prove this theory, the teacher might give the class a very brief plot outline of a story unfamiliar to the group. Ask the students to develop a story from the outline. When they have finished, have them compare their results. They might also enjoy hearing the original story from which the outline was taken.

2. Additional suggestions for writing and discussion activities are given in the brochure which accompanies the film.

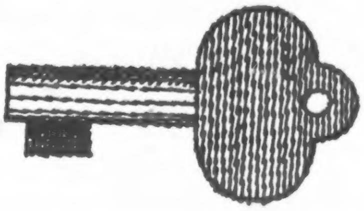
RELATED MATERIALS:

Films:

Great Expectations
Oliver Twist
Both from United World
Films, 221 Park Avenue
South, New York, New
York



CULTURAL ITEM: "EARLY VICTORIAN ENGLAND AND CHARLES DICKENS" (Film)
Encyclopedia Britannica Films - The Novel
34 minutes, Color.



CURRICULUM AREA: Focus on People, Places and Times
Study of the Novel - "Great Expectations"

PURPOSES:

To enrich the study of "Great Expectations" or any other novel by Dickens through an analysis of the aspects of Victorian England which Dickens "reflected, attacked, and transcended."

To heighten appreciation of the novel by making the reader aware of some of the contrasts of the age.

SYNOPSIS:

The film begins with a scene from "Victoria Regina," introducing both the period and the queen whose tastes and personality so affected the age. Clifton Fadiman points out that the age of Victoria was characterized by startling contrasts: bad taste and artistic effort, morality and hypocrisy, prosperity and poverty. Views of the Great Exhibition of 1851 and excerpts from the diary of Sarah Gooder, eight-year-old coal carrier in a mine, point up this contrast.

Mr. Fadiman points out that Dickens reflected, attacked, transcended, and ignored parts of the age he lived in. His work reveals his own miserable, lower-class origins. He most often deals with the problems of the very poor, or the energy and initiative and foolish pretensions of the middle-class. Certain important facets of Victorian life he never touches upon: the clergy, the landed gentry, the aristocracy, the great personalities of the age.

A series of dramatized excerpts from Dickens' novels reveals some aspects of the age commented upon and attacked by Dickens: middle class aspirations in "Great Expectations," pious morality in "Little Dorrit," the tyranny of the Victorian father in "Hard Times," the unhappiness that often underlay the "proper, placid, and pleasant" exterior in "Little Dorrit." These scenes show the Victorian preoccupation with growth, prosperity, optimism, and realization of need for reform.

Mr. Fadiman points out that all these conflicting patterns of Victorian life are interwoven into the plot of "Great Expectations" and the film ends with scenes from the opening chapter of the novel.

SUGGESTED PREPARATION OF THE CLASS:

Charles Dickens, most popular of Victorian novelists, was loved by readers in America as well as England. From the time "The Pickwick Papers" was first published, people wept and laughed over his characters and eagerly awaited the next installment of his current novel. Dickens' particular talent seemed to be his ability to create completely plausible characters in what were actually caricatures. This is true, perhaps, because they move against a very real background of the lower and middle class society that Dickens knew so well, and, perhaps, because Dickens wrote to correct as well as to picture the age.

Dickens drew attention to the poor, the underprivileged, the exploited - and he lived to see steps taken to correct the abuses he had called attention to. At his burial service in Poet's Corner in Westminster Abbey, a well-deserved tribute to this great novelist was in these words: "Works of fiction are great instructors of this world. We can hardly exaggerate the debt we owe to Charles Dickens."

PUPILS SHOULD LOOK AND LISTEN FOR:

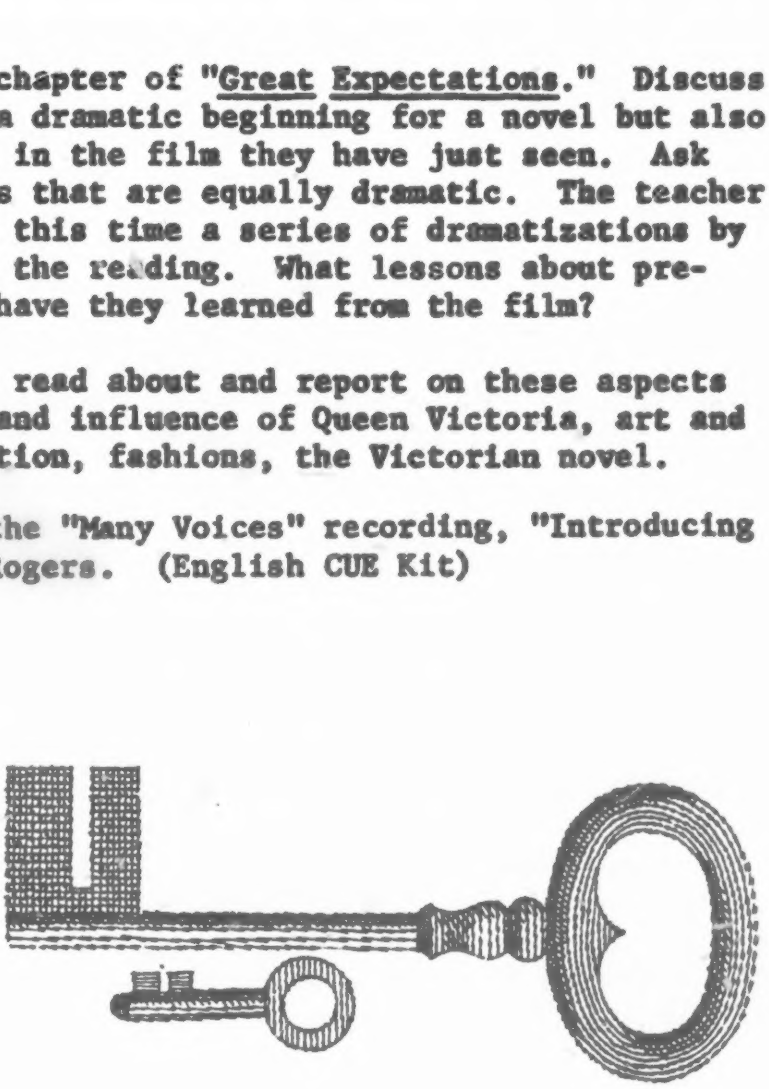
- Insight into the Victorian background provided by the stage settings for the dramatized excerpts from the novels - the elegant surroundings of the palace in the opening scene, Victorian decor in scenes from the novels.
- Use of photographs of Queen Victoria, Disraeli, Florence Nightingale and others, and use of the water color sketches of the Crystal Palace, to give the viewer a sense of the Victorian world.
- Evidence of bad taste and materialism in the Victorian painting, "The Suffering Husband."
- Evidence of the contrasts in Victorian life.

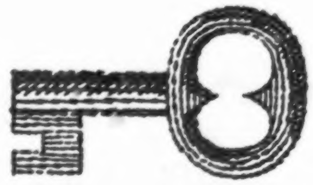
SUGGESTED FOLLOW-UP ACTIVITIES:

1. Have students read the first chapter of "Great Expectations." Discuss reasons why this is not only a dramatic beginning for a novel but also a good scene to dramatize, as in the film they have just seen. Ask them to watch for other scenes that are equally dramatic. The teacher may wish to begin planning at this time a series of dramatizations by students at the conclusion of the reading. What lessons about presenting an effective episode have they learned from the film?

2. Assign individual students to read about and report on these aspects of Victorian life: the life and influence of Queen Victoria, art and architecture, interior decoration, fashions, the Victorian novel.

3. The teacher may wish to use the "Many Voices" recording, "Introducing Great Expectations" by Paul Rogers. (English CUE Kit)





CULTURAL ITEM: "GREAT EXPECTATIONS - I"
"GREAT EXPECTATIONS -II"
Encyclopedia Britannica Films - The Novel
34 minutes each, Color.
Introducing Great Expectations, (Recording)"Many Voices."
CURRICULUM AREA: Focus on People, Places and Times
Study of the Novel - "Great Expectations"

PURPOSES:

To serve as the basis for review and discussion of the novel "Great Expectations."

To highlight the structure, characterization, style, and larger meanings of the novel, and thus to stimulate critical thinking on the part of the pupils.

To enable pupils not only to review the main narrative lines of the novel but also to identify and consider the meanings behind the narrative.

SYNOPSIS:

1. "Great Expectations - Part I"

Mr. Fadiman reviews the main elements of the plot of "Great Expectations," Pip's meeting with Magwitch, the meeting with Estella and Miss Havisham, his apprenticeship to Joe Gargery, his introduction to Herbert Pocket and the beginning of his search for respectability in London. Selected scenes also reveal two main themes of the novel: the theme of the prison, literally and figuratively, and the theme of Victorian respectability.

2. "Great Expectations - Part II"

In this second film on "Great Expectations," Mr. Fadiman leads the viewer to look more closely at the underlying meanings of the story. As he says at the beginning of the film, "...one of the differences between a good novel and a poor one is that with the good novel you can take a crucial episode......and place that episode against a larger, deeper background of thought."

Selected scenes from the novel are interpreted by Mr. Fadiman to show something of this "larger, deeper background of thought" - the strange relationship between Pip and Magwitch, and the parallel relationship between Estella and Miss Havisham, which point up the folly of one person's trying to use another to further his own purposes; the illustration of the philosophy of Kant that a human being must be valued for himself; the tragedy of self-delusion; and, most important, the Victorian wall of false gentility which Pip breaks through in his progress toward maturity.

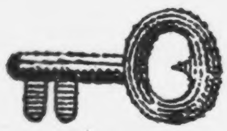
SUGGESTED PREPARATION OF THE CLASS:

"Great Expectations" is considered one of Dickens' most perfectly written novels. Dickens has woven a story from two incidents - a woman is jilted on her wedding day; a small boy helps an escaped convict - related in that both incidents make Pip the victim of vindictiveness, the vindictiveness of Miss Havisham against the man who broke her heart, and the vindictiveness of Magwitch against society.

The story is set against the backdrop of some important truths. All of us must face the problems of growing up, and Pip's problems, though in a country and at a time quite different from our own, are much like those we all face.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The several kinds of "imprisonment" in this story.
- Evidence of suspense, foreboding atmosphere, the horizontal form; how the films gave you greater understanding of these elements in the novel.
- The role of obsession in the plot.
- Contrasts in character, setting,conflicting values.
- The "larger meanings" behind the story.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. The teacher may wish to use one or both of these films to stimulate critical thinking about the novel. Class discussion might be based on these questions:
    - Why is this a particularly good example of horizontal novel?
    - Were the conflicting values from which Pip had to choose uniquely those of the Victorian age? From what values must today's teen-agers choose?
    - What were the main themes of the novel? To what degree are these themes - imprisonment, respectability, vindictiveness, self-delusion - important for us to consider today?
    - In what sense was Pip "imprisoned" by Magwitch? By Estella? By Miss Havisham? By his own search for respectability? Have you read any other stories in which the main character was "imprisoned?"
    - Trace the changes in the development of Pip by describing carefully: Pip, the frightened boy in the graveyard; the hopeful Pip who leaves for London; Pip, the snob, whom Joe meets there; the disillusioned Pip who learns that Magwitch had been his benefactor; the mature Pip.

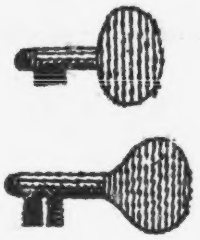
2. Ask students to write on one of these topics:
    - Comparison between the Victorian idea of respectability and the modern idea of status.
    - Evaluation of "Great Expectations" according to Mr. Fadiman's criteria: "A good novel can become part of your life. It can enlarge it, comment upon it, ask it questions."

3. Listen to "Introducing Great Expectations" recording - "Many Voices." (English CUE Kit)

2

CULTURAL ITEM: "AMERICAN PAINTING IN HISTORY AT THE NATIONAL ART GALLERY"
(Filmstrip, lecture, script and recording)

Frame 58 - "A Friendly Call" by Chase
Frame 60 - "The Lone Tenement" by Bellows
Frame 61 - "The Miner" by Luks
Frame 63 - "New York Street in Winter" by Henri



"MISS VAN BUREN" (Print)
by Eakins
Plate 22 (Portfolio 2), Metropolitan Seminars in Art

CURRICULUM AREA: Focus on People, Places, Times
Study of the Novel - Great Expectations

PURPOSES:

To correlate a brief study of late 19th Century art with the study of a novel by Dickens.

To show the effect of the Victorian Age upon art as well as upon literature.

To point out parallels between the novels of Dickens and the art of the 19th Century, especially realism and social criticism.

SUGGESTED PREPARATION OF THE CLASS:

It is hard today to realize the human misery brought by industrialization a hundred years ago. Craftsmen faced unemployment and debtors' prison, while their places were taken by hordes of unskilled, poorly paid workers who lived in miserable surroundings. We see the effect of this in Dickens' novels in his protests against life in the prisons, the orphanages, the poorhouses. We can also see the effects in the work of the 19th Century artists. There were realists like Gustave Courbet, who began to portray peasants and workers. Courbet's pictures of common people shocked many, but in his treatment of everyday subjects and in his attention to detail, there are many parallels with the work of Dickens.

Honore Daumier became known for his realistic studies. His lithographs poked fun at important people and the bourgeoisie alike through caricature, and his paintings often had as their subject matter the hardships of the poor in an industrial city.

In Great Britain, a revolt against the fussiness and conventionality of the Victorian Age was led by a group of painters known as Pre-Raphaelites. They tried to recapture the natural simplicity and freshness found in art prior to Raphael. The work of these artists - William Hunt, John Millais, and Dante Gabriel Rossetti - was a kind of protest against the cheap, machine-made bric-a-brac that flooded the market and filled Victorian parlors.

George Luks and George Bellows were among a group of American artists known as the "Ash Can School" because of their handling of common subjects.

PUPILS SHOULD LOOK AND LISTEN FOR:

1. "A Friendly Call"

   - The fussy details of Victorian decor - the covering on walls and furniture, pictures, cushions,
   - Detail of the dress.
   - Impression of a Victorian parlor.

2. "The Lone Tenement"

   - Barrenness of trees and river bank.
   - Ways in which the artist achieves a feeling of loneliness and desolation.
   - Contrast of the fire with the details of a wintery day.

3. "The Miner"

   - The dark, somber colors.
   - The impression of great strength in the man.
   - The large, rough hands and coarse shoes.

4. "New York Street in Winter"

   - Horse and cart.
   - Cold, angular lines softened by snow.

5. "Miss Van Buren"

   - Honesty; lack of artifice.
   - Warmth and simple beauty of an ordinary person .

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the pictures as they are shown on the projector:

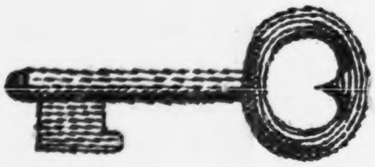
   - What evidence of fussy pretentiousness do you see in the Chase painting that would have been abhorrent to the Pre-Raphaelites?
   - What evidences of realism do you see in these pictures?
   - What similarities do you see between the miner drawn by Luks and the character of Joe Gargery drawn by Dickens? What essential quality are both Luks and Dickens emphasizing?
   - Do you see why Eakins was not a successful, well-liked portrait painter?

2. The teacher might like to secure prints of the following paintings for similar discussion:

   - Gustave Courbet: "The Stone Breakers."
   - Honoré Daumier: "The Third Class Carriage."
   - Francois Millet: "The Man with the Hoe."
   - George Bellows: "Both Members of This Club."
   - Winslow Homer: "Breezing Up."

CULTURAL ITEM: "HOW TO READ A HISTORICAL NOVEL" (Filmstrip)
McGraw-Hill Book Company
46 Frames, Color.

CURRICULUM AREA: Focus on People, Places and Times
Study of the Novel - "Ivanhoe"



PURPOSES:

To define the ingredients of the novel and to point out the particular characteristics of the historical novel.

To guide pupils to appreciation of a historical novel.

SYNOPSIS:

The filmstrip describes simply and graphically the ingredients of the novel: an introduction that starts the action and takes the reader into the situation, characters that fit the background, theme, plot plan, conflicts, hero or heroine, rising action, climax, falling action, tempo, and suspense.

The historical novel has, in addition, these special characteristics: time - long ago; place - far away; atmosphere - the spirit of the times.

SUGGESTED PREPARATION OF THE CLASS:

One's appreciation of people, things, and books is dependent upon the manner in which these are approached. A man's understanding of his fellow men is always heightened when he knows the best methods to use in trying to study and understand other human beings. So it is with books. Our appreciation is heightened when we know the best methods to use in trying to study and understand a particular type of book.

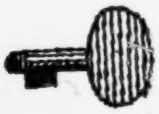
Inform pupils that this filmstrip outlines methods by which their appreciation of the historical novel can be increased. In the historical novel, it is particularly important that they note the place, time, and atmosphere against which the characters move as the plot develops.

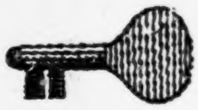
KEY WORDS:

Atmosphere
Introduction
Theme
Conflict

Plot
Climax
Rising action
Falling action

Tempo
Pace





PUPILS SHOULD LOOK AND LISTEN FOR:

- The three parts of the novel.
- The special functions of the introduction.
- The graphic representation of plot, rising action, falling action, tempo.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Novels can rarely be read in one sitting. As each part is read, pupils should be prepared to think back over what has been read and to discuss it with others. It is also a good idea to discuss each part of the film or filmstrip. A discussion of this filmstrip might include the following questions:

   - Why is it important for the reader to be alert to the theme of a novel?
   - How can you tell whether the author has made the characters fit the background?
   - Is it possible to have a story without a plot?
   - What causes suspense?
   - Why do we enjoy mysteries?

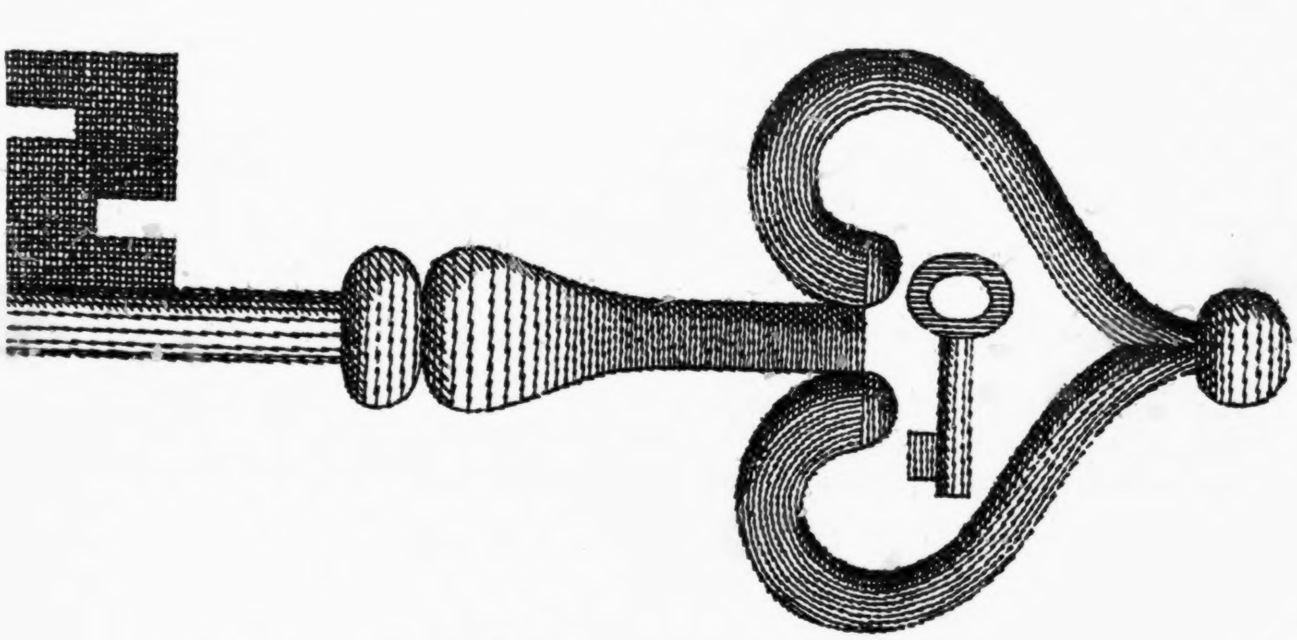
2. It is suggested that the first 34 frames of the next filmstrip in this series, "How to Read Ivanhoe - Part I," follow immediately as preparation for the reading of "Ivanhoe."

3. Prepare to read the opening chapters of "Ivanhoe," watching for the "explosion" point in the introduction, the characters, and the background.

RELATED MATERIALS:

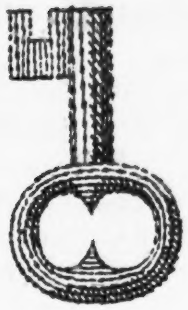
Film:

"Literature Appreciation: How to Read Novels"
Coronet
11 minutes, Color.



CULTURAL ITEM: "HOW TO READ IVANHOE - PART I" (Filmstrip)
McGraw-Hill Book Company
51 frames, Color.

"HOW TO READ IVANHOE - PART II" (Filmstrip)
McGraw-Hill Book Company
45 frames, Color.



CURRICULUM AREA: Focus on People, Places and Times
Study of the Novel - "Ivanhoe"

PURPOSES:

To apply the points learned from the previous filmstrip, "How to Read a Historical Novel," to the reading of "Ivanhoe."

To focus attention on the background, characters, and action of "Ivanhoe."

NOTE: It is suggested that the teacher alternate viewing sections of these two filmstrips with reading sections of the novel. The teacher may prefer either of two procedures: (1) to show a section of the filmstrip to arouse interest and establish guide lines for reading the corresponding section of the novel, and then to assign the reading of that section, or (2) to read a section of the novel first, and then show the corresponding section of the filmstrip in order to review and to stimulate discussion.

SYNOPSIS:

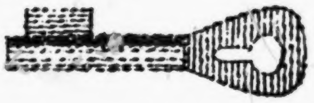
Part I, frames 5 - 34:

Sir Walter Scott takes the reader back to England in the year 1194. The action begins when the Palmer accepts a challenge in the name of Ivanhoe to fight the Templar in the Tournament at Ashby.

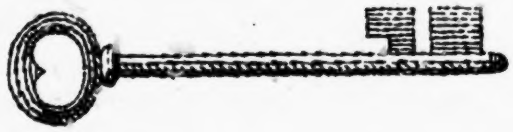
The tournament will reflect the conflict between Normans and Saxons dating from the Norman Conquest of 1066.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss frames 5 - 34, including questions such as:
   - What is the time and place?
   - What is the point at which the action begins?
   - What is the essential conflict? What caused it?
   - Which main characters are Saxons? Which are Normans?
   - Who do you think the Palmer is? Who is the Pilgrim?
2. Read Chapters I - VI of "Ivanhoe."



SYNOPSIS:	SUGGESTED FOLLOW-UP ACTIVITIES:
Part I, frames 35 - 50: The Tournament at Ashby was attended by Normans and Saxons alike. The most exciting event was the defeat of the Templar by the Disinherited Knight, aided by the Black Knight. The first climax in the story was the fight at Ashby. The second climax will be the clash at Torquilstone.	1. Discuss frames 35 - 50, including questions such as: . What insight into a medieval tournament has the filmstrip given you? . Who do you think the Disinherited Knight is? The Black Knight? . What part do you think John will play in the story? The hermit? . What will be the next important conflict in the story? 2. Read Chapters VII - XIX of "Ivanhoe."
Part II, frames 6 - 16: At Torquilstone, Isaac, Rowena, Rebecca, and Ivanhoe face separate difficulties while outside the castle plans are laid to rescue the Saxons. With Torquilstone in ruins and the Saxons saved, one climax remains - to bring the Templar to justice.	1. Discuss frames 6 - 16, including questions such as: . Is the tempo rapid or slow in this part of the story? How do you tell? . What four separate happenings are taking place simutaneously at Torquilstone? . At what point do the four happenings converge? . Who is the mysterious woman? . What mysteries have been cleared up? Which, if any, remain? 2. Read Chapters XX - XXXIV.
Part II, frames 17 - 45: The final climax occurs at Templestowe. Rebecca demands and is given her right to prove her case against the Templar by a champion in trial by combat.	1. Discuss frames 17 - 45, including questions such as: . How does the final climax differ from the clashes at Rotherwood, at Ashby, and at Torquilstone? . What is at stake in this last clash between Norman and Saxon? . How is each of the links in the plot chain straightened out? . Is the form of this novel vertical, horizontal, or convergent? 2. Read Chapters XXV - XLIV.



CULTURAL ITEM: "THE ABDUCTION OF REBECCA" (Print)
by Eugene Delacroix
Plate 72, Metropolitan Seminars in Art (Portfolio 6)

CURRICULUM AREA: Focus on People, Places and Times.
Study of the Novel - Ivanhoe

PURPOSES:

To enable pupils to compare an artist's interpretation of a scene from Ivanhoe with the novelist's description of that scene.

To show the corresponding interest of both the novelist and the artist in the dramatic.

SUGGESTED PREPARATION OF THE CLASS:

The teacher may wish to review Chapter XVIII in which Cedric's party is captured by DeBracy and his men.

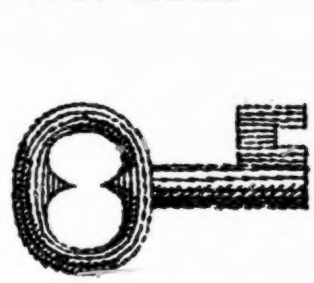
The Middle Ages was a time of chivalry, crusades, feudal customs, and an increasing respect for women. It was inconsistent with the spirit of the age, therefore, for a knight to resort to abduction in order to win his lady. In Ivanhoe, however, Bois Guilbert was a cruel man who, in his own words, had "many a commandment broken...." The painting depicts Rebecca in a most serious predicament at the moment of her capture. Yet she was a woman of courage, cleverness, and presence of mind, who was eventually freed from the bondage of her captor.

Delacroix was one of the most notable leaders of Romanticism in painting. The central idea and intention of the Romanticists was to capture feelings rather than an impression of things around us. Consequently, Delacroix's ideas are a combination of reality and allegory (symbolic representation of ideas); he communicates those ideas with color, energy and action.

This painting is a narrative, romantic composition of the capture of Rebecca, daughter of Isaac, the Jew of York, in Sir Walter Scott's Ivanhoe. She and her party are captured by Maurice de Bracy and Brian de Bois Guilbert and taken to the castle of Torquilstone where Bois Guilbert attempts to make her his wife. Rebecca outwits the Templar, however, until she is freed by the capture of Torquilstone by the Saxons. Later, accused by the Templar of being a sorceress, she is saved by Ivanhoe in a trial by combat. The painting deals only with the moment of her capture by Bois Guilbert but hints at the exciting action to follow before Rebecca is finally free.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Use of color to express the main idea.
- Use of action and energy to develop the narrative.
- The feeling communicated by the painting.



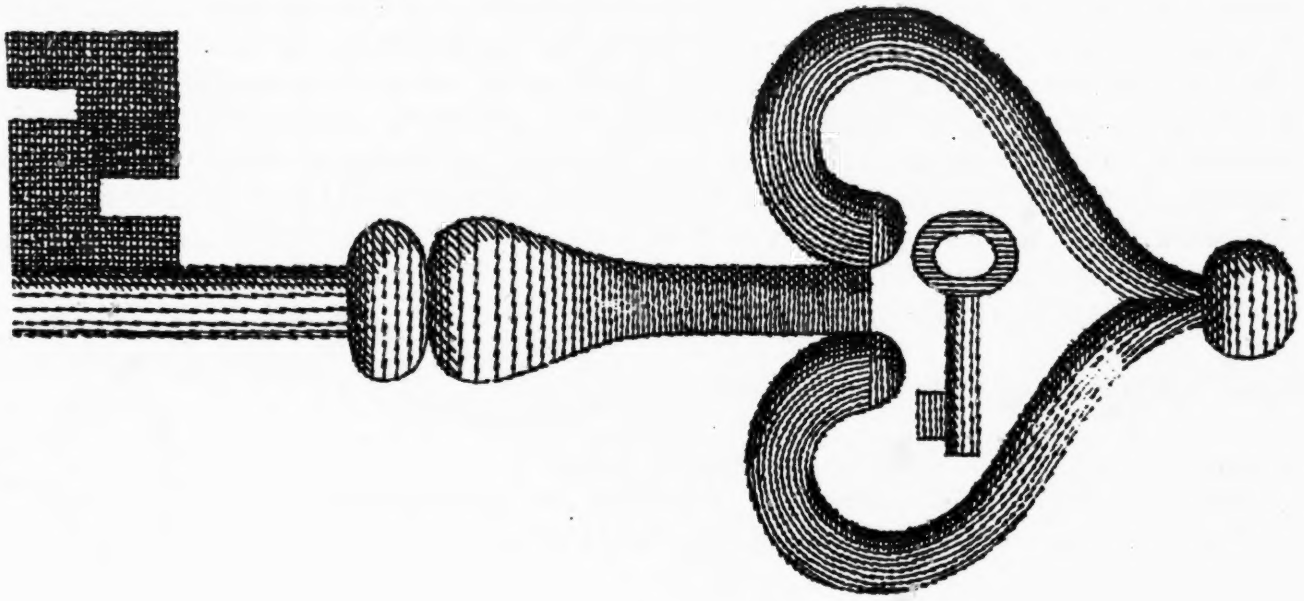
- The turban and the color yellow to indicate that Rebecca was a Jewess.
- The Saracen slaves of the Templar, not the knight, who commit the abduction.
- Contrast between the strong brown arm of the Saracen and the pale body of Rebecca.
- The action of the powerful rearing horse.
- The directing arm of the knight.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Appreciation of art depends in large measure upon one's willingness to try to analyze, and one important aspect of analysis is looking for particulars as well as the overall effect. Encourage the pupils, therefore, to think carefully about the points in the above section. Further questions for discussion of the print might include:

    - How does the artist use color to make the eye look at the central or most important part of the painting?
    - How does the artist indicate action to make the scene seem to be more urgent?
    - What are the purposes of using contrasting colors?
    - How does the powerful horse help to tell the story?
    - What devices does the artist use to indicate that the painting depicts an abduction rather than aid to a woman in distress?

2. Have students compare details of the painting with details in Chapter XVIII of the novel. In what respects are they alike? What specific details in the chapter has the artist omitted? Changed? What specific details in the painting have been created by the artist? What purpose is served by this addition of details?



CULTURAL ITEM: "THE MEDIEVAL WORLD" (Film)
10 min., B & W, Coronet Films.

CURRICULUM AREA: Focus on People, Places, and Times
Study of the Novel - Ivanhoe

PURPOSES:

To provide an understanding of the medieval period as background for the reading of Ivanhoe.

To develop an appreciation of the novelist's use of historical incident in weaving an exciting plot.

SYNOPSIS:

Views of York, England, with its remnants of the feudal world, introduce this film. Medieval England had almost no central government; each fortified town was a self-sufficient unit of government and society. Changes in this feudal way of life were evident, however, before the end of the medieval period. The Crusades were, perhaps, the most influential factor in the break-up of the feudal system, bringing many changes such as the development of trade, expansion of the towns, new building of guild halls and cathedrals, and development of universities.

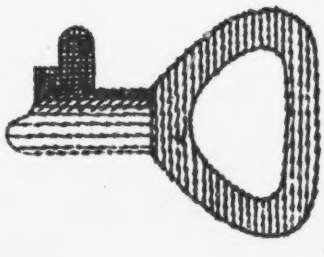
By using prints from Chaucer's Canterbury Tales and other medieval prints, the film conveys a realistic impression of the dress, guild halls, great cathedrals, and growing interest in music and literature and learning.

SUGGESTED PREPARATION OF THE CLASS:

- It was during the Middle Ages that the Crusades were organized to free the Holy Land from Moslem rule. These expeditions brought about many changes in the social and business life of Europe. One change was the exchange of ideas which led ultimately to the end of feudalism and the emergence from the hierarchical pattern of medieval life. This film depicts several of the important changes.
- The setting of Sir Walter Scott's romantic novel, Ivanhoe, is medieval England during the last decade of the 12th Century. Actually, however, Scott has compressed into the brief time of this story historical events covering about 400 years; the rivalry between Saxons and Normans growing out of the Norman Conquest in 1066; the Crusades and the reign of Richard the Lion-Hearted; and the height of the feudal period, with its emphasis on chivalry and the tournament. The novel reflects many aspects of this long period of history: the rivalry between Richard and John, the legend of Robin Hood and his merry men, the persecution of the Jews, the beginning of individual rights and a judicial system, the growth of common law, and the emergence of a middle class.
- Discuss with the class the problems which so many social changes cause. Suggest that social change often is accompanied by resistance and strife, and that this was the situation at the time of Ivanhoe.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Reasons for the beginning of trade.
- Types of architecture which reflected new religious, social, and economic directions.
- Reasons for the decline of feudalism.
- The beginnings of the university.
- The many facets of medieval life reflected in Ivanhoe.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the film, including questions such as:
   - Why were castles important in medieval England?
   - What conditions caused the rise of cities such as York?
   - What spiritual theme is suggested by the Gothic architecture used in the cathedrals?
   - What qualities and drives inherent in all men made life under the feudal system hard to endure?
2. Extend the pupils' knowledge of the medieval period by showing one or more of the filmstrips, or illustrations from Horizon, listed under RELATED MATERIALS below.

SUGGESTED RELATED CREATIVE ACTIVITIES:

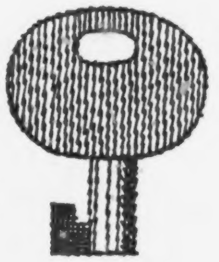
1. To increase pupils' appreciation of the role of Locksley (Robin Hood) in Ivanhoe, have them read one or more ballads about Robin Hood such as "Robin Hood Rescuing Three Squires" which begins:

   "Bold Robin Hood ranging the forest all round,
   The forest all round ranged he;
   O there did he meet with a gay lady,
   She came weeping along the highway."
2. Because the ballad is an important part of medieval literature, have pupils listen to recorded ballads, noting characteristics of ballad subject matter and versification:
   - "Allen-adale" by Sir Walter Scott is found on "Many Voices for Adventures in Reading.
   - "English and Scottish Popular Ballads" (Folkways F C 3509) offers a good variety of ballad types.
3. Pupils might enjoy composing ballads about some of the situations in Ivanhoe, as, for example, the abduction and trial of Rebecca, the plight of Athelstane, or the death of Ulrica.

RELATED MATERIALS:

Film:
English History: Norman Conquest to the Fifteenth Century. (Coronet Films)
Recordings:
Music of the Medieval Court and Countryside. (Decca DL 9400).
English and Scottish Popular Ballads. (Folkways FC 3509).

CULTURAL ITEM: "CHARTRES CATHEDRAL" (Film)
30 min., Color, Encyclopedia Britannica Films.



CURRICULUM AREA: Focus on People, Places and Times
Study of the Novel - Ivanhoe

PURPOSES:

To emphasize one aspect of medieval life - the spiritual influences.

To give pupils some understanding of the purposes, design, and special characteristics of the medieval cathedral and to gain understanding of the spirit of the age as well as an appreciation for Gothic architecture.

SYNOPSIS:

The cathedral was the symbol of the Middle Ages. It was a material representation of the entire universe as medieval man understood it. It was the means by which man could relate to God. Consequently, all that was part of the cathedral was a reflection of the philosophy and the spirituality of the age.

The spires, the arches, the statuary, the stained glass windows and the altars formed a composite which illustrated medieval man's faith, and provides us with some bases from which our understandings can develop. John Canaday, script writer and commentator for this film, calls Chartres "a supreme expression of mystical faith, a towering synthesis of medieval intellectualism, and a magnificent feat of engineering." He points out that the glory of the medieval cathedral was this fusion of faith, intellect, and engineering.

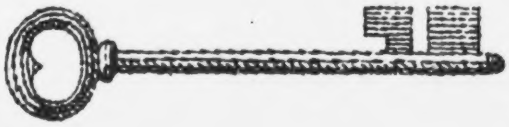
Views of the cathedral today, models, floor plans, and animated diagrams trace the history of this structure through several reconstructions from the Romanesque period to the Late Gothic. Symbolism of the spires, the portals, the sculpture, and the stained glass is explained to the viewer.

SUGGESTED PREPARTION OF THE CLASS:

The church and the cathedral were such an integral part of medieval life that a more complete understanding of the church, its art and design and its symbolism should provide a greater appreciation of the entire period as well as of the literature of or about the period. The medieval cathedral is the most eloquent architectural form ever devised by man, and is a splendid and enduring tribute to his deep religious faith, his intellect, and his engineering skill.

PUPILS SHOULD LOOK AND LISTEN FOR:

. The symbolism of the cathedral spire.



- The reason for the mis-matched spires of Chartres Cathedral.
- Why the symbol for God was space.
- The two purposes of the stained glass windows.
- The function of the flying buttress.
- Characteristics of the sculpture.
- The spiritual purpose of the knight.
- Differences in the way medieval and modern man regard knowledge.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the film, including questions such as:
   - Why was religious faith so strong in the Middle Ages?
   - In what ways is the medieval cathedral an expression of all that is finest and most noble of the medieval period?
   - Why was the cathedral often called the "Bible of the Poor?"
   - What are the properties of space which lead medieval man to regard it as the symbol of God? How does this compare with modern mans view of space ?
   - Why does Mr. Canaday refer to the medieval cathedral as "a visible mystery?"
   - Romanesque, Early Gothic, and Late Gothic architectural styles are represented in Chartres Cathedral. What are the chief characteristics of each style? Can you identify each of the periods in this cathedral?
   - How did medieval builders prevent the great walls of the cathedrals from collapsing?
   - To what degree is the spiritual life of the Middle Ages reflected in Ivanhoe?

2. To give students an example of a medieval church in England, the teacher might like to show the filmstrip entitled "Four Great Churches." Frames 43-58 deal with the church in Wells, England. Discuss with students the difference between a church and a cathedral. Point out that a church is a building for public worship; a cathedral, also a church, is the seat of the bishop and contains the cathedra, the chair of authority.

3. Many features of the art and architecture of the Middle Ages are mentioned in later literature. The Gothic novel is one example of this. To enable pupils to appreciate allusions to parts of the cathedral, ask them to do research on, and to write brief descriptions of, the parts of the great churches and cathedrals, such as:

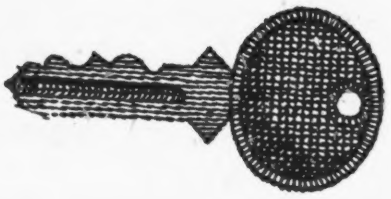
   Flying buttress
   Steeple
   Gargoyle
   Cupola
   Mosaic
   Romanesque
   Nave
   Apse
   Transept
   Sanctuary
   Altar
   Early Gothic
   Facade
   Ribbed vault
   Inverted arch
   Tapestry
   Stained glass
   Late Gothic

RELATED MATERIALS:

Film:

Art of the Middle Ages. (Encyclopedia Britannica Films)

CULTURAL ITEM: "AMERICA'S NATIONAL GALLERY: 700 YEARS OF ART"
(Slides and Lecture)
Selected slides: "Chalice of the Abbot Suger" - 2
"Enthroned Madonna and Child" - 3
"The Calling of the Apostles Peter and Andrew" - 5
"Portrait of a Man" - 11
"The David of the Casa Martelli" - 13
Detail of Number 13 - 14
"The Conversion of an Aryan by Saint Remy" - 27



CURRICULUM AREA: Focus on People, Places and Times.
Study of the Novel - Ivanhoe.

PURPOSES:

To enable pupils to have a deeper appreciation of the Middle Ages through a study of its art.

To give a representative sampling of medieval art.

SUGGESTED PREPARATION OF THE CLASS:

The pioneers of thought in the Middle Ages were philosophers who oriented all facets of life so that man had a system whereby he could approach the mystical life and God. One consequence of this way of life and thought was the building of hundreds of great churches and cathedrals to express man's inclination towards God. This religious fervor was also expressed in much of the art from the 12th through the 15th Centuries.

At the end of the Middle Ages, there was a rebirth of thought and art that had been ignored for several hundred years. These slides illustrate the awakening which was to come to fruition with the Renaissance. Notice the changes in treatment of subjects between the 12th and 15th Centuries.

Discuss changes which have occurred in students' lifetimes. The "shrinking world," the Space Age, changing alliances among nations, jet airliners, new automobiles and fashions, fads, habits and values - all are changes which have developed in little more than a decade. Compare, then, the pace of progress in medieval times with that of today. Point out that Margaret Mead says that the pace of change is so rapid today that that a man born now will live in three different worlds.

PUPILS SHOULD LOOK FOR:

- "Chalice of the Abbot Suger." The dazzling richness of the chalice; the chalice as a symbol of man's spiritual communion with God; the purpose of the extravagance of the embellishment.
- "Enthroned Madonna and Child." The golden panel suggesting a heavenly scene rather than a temporal one; the statue-like nature of the figures,

completely divorced from the humanity of man; failure of the painting to give the viewer a feeling of intimacy with the Madonna; a reflection of the spirit of the Middle Ages, which viewed man as a helpless creature in a world filled with terror and evil, whose only hope was to renounce the world and look to achieve happiness in heaven.

- "The Calling of the Apostles Peter and Andrew." An increased concern with the physical world; the awareness of nature and of man's importance in the scheme of things as seen in the figures, the boat, the net, and the fish; evidence of the artist's concern with the worldly, a concern not present in earlier art.
- "Portrait of a Man." The interest in portraiture quite different from the earlier artist's disinterest in the personalities of his fellow men; the Renaissance idea of man as a creature of beauty and power, capable of controlling his environment, no longer cringing in fear of God and nature.
- "The David of the Casa Martelli." Evidence of revival of appreciation for classical antiquity; similarities to Roman sculpture in the toga, the hair ribbon, the pose, and the absence of action; the neo-classic style.
- "The Conversion of an Aryan by Saint Remy." The details of Notre Dame Cathedral in the background; the humanly narrative quality of the painting; the symbolism expressed in the figure of the man on the ground with a demon cast out of his mouth.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. A more comprehensive understanding of the Middle Ages can be achieved when one is familiar with the periods immediately preceding and following. Appreciation of knighthood, chivalry, the Crusades, feudalism, and mysticism can be increased when the spirit of the age is known and understood, as it can be when it is identified in terms of historical sequence. The following questions, therefore, are suggested for discussion:

    - Why were medieval artists concerned with portraying their subjects "timeless?"
    - What was the ideal of the Middle Ages? To what did this ideal lead? What social and economic changes prompted man to redirect some of his attentions to the world around him?
    - Why was classical antiquity a suitable vehicle which helped direct man to the spirit of the Renaissance?
    - What aspects of the age of chivalry made life difficult for the common man?
    - How has art added to our knowledge of history and our appreciation of literature?

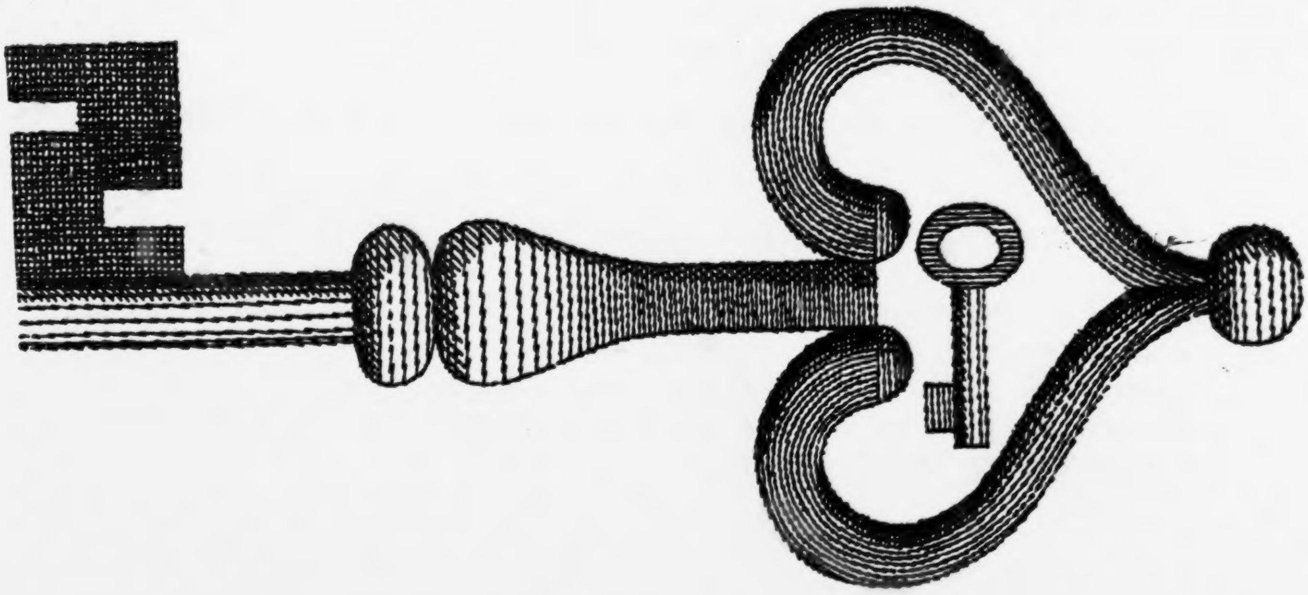
2. Display in the classroom the following reproductions of paintings from the National Gallery of Art. These paintings date from circa 1430 to circa 1538. Ask pupils to analyze and interpret each of these paintings, finding similarities to the paintings studied above in the filmstrip:

- "The Madonna of Humility" by Fra Angelico (circa 1445).
- "The Meeting of Saint Anthony and Saint Paul" by Sassetta (circa 1440).
- "The Adoration of the Magi" by Fra Angelico (circa 1445).
- "Mary, Queen of Heaven" by (?) (circa 1485).
- "Saint George and the Dragon" by Raphael Santi (circa 1504).
- "The Alba Madonna" by Raphael Santi (circa 1509).
- "The Rest on the Flight into Egypt" by David (circa 1510).
- "Edvard VI as a Child" by Hans Holbein the Younger (circa 1538).

3. Show and discuss the materials from Horizon listed below. Some students might enjoy illuminating the initial letter of their next written assignment. The best of these would make a colorful and interesting bulletin board display.

RELATED MATERIALS:

From Horizon magazine:	Frontispiece (an illuminated manuscript), Volume 1, number 2, November, 1958.
	Illustration from Book of Hours, Volume 1, number 5, p. 31, May 1959.
	"Gislebertus Hoc Fecit," Volume IV, number 1, September, 1961
	"The Illumination of Jean Fouquet," Volume IV, number 2, November, 1961.



CULTURAL ITEM: "WHAT'S IN A STORY?" (Film)
14 min., Color, Film Associates of California.

CURRICULUM AREA: Focus on People, Places and Times.
A Short Story Unit.

PURPOSES:

To heighten interest in the short story as a literary form through an amusing fable by James Thurber. To trigger students into reading short stories.

To teach the concept that pleasure from any story is increased as the reader discovers the message or moral inherent in the plot.

SYNOPSIS:

The film introduces and defines the short story by means of narrative, cartoons and selections from the animated film, "The Unicorn in the Garden," based on the story by James Thurber.

Every story tells several things at the same time: what happens, what the characters say and what they do (the plot); when and where this all takes place (the setting); and, in addition, a message of one kind or another (the theme). Some stories also have a moral. Every story has a plot and a message; not every story has a moral. "The Unicorn in the Garden" is a modern fable with a moral and several messages.

SUGGESTED PREPARATION OF THE CLASS:

1. Everyone likes a good story, whether he watches it on television or a movie screen, or reads it in a magazine or book. What makes a good story? A good story offers more than plot, setting, and characters; it also has an idea or message. You can read with greater pleasure and satisfaction when you think about a story and try to discover the different things it says. You will also find that your pleasure increases when you know what to look for as you read a story. This film will help you do that.

2. To provide some basis for planning this unit, ask the pupils to recall stories they have read. They might be asked to write a brief review of their favorite story, telling why it was well liked. Ask pupils to tell what they look for when they read a story.

3. Point out that as they read the stories in this unit they will be asked to:

- Watch for clues in action or dialogue to aid in interpreting character.
- See relationships between character and action and between character and theme.
- Visualize character, setting, and action.
- Understand how an author creates suspense, mood, and humor.
- Evaluate the total story.

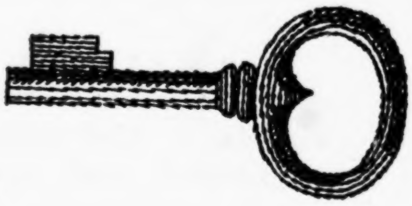
PUPILS SHOULD LOOK AND LISTEN FOR:

- The ingredients of a story: characters, setting, plot and message.
- The cartoon technique used in "The Milkmaid and Her Pail."
- The Disney technique used in "The Unicorn in the Garden."
- The several messages inherent in the unicorn story.
- Ways to increase enjoyment of any story.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the film, including questions such as:
    - Why do you think the short story is one of the most popular types of reading?
    - What is a fable? Why is the story about the unicorn called a modern fable?
    - What is the difference between a moral and a message? Can you illustrate by reference to stories previously read?
    - What different messages did you get from this story of the unicorn? What is the moral?
    - Was there really a unicorn in the garden? Why could the man see it? Would his wife have been able to see it?
    - Did you expect the story to end as it did?
    - What does the unicorn symbolize? What other evidences of symbolism did you note?
    - How does Thurber achieve humor in this story? How does he regard women?
    - From this story, what have you learned about James Thurber? Would you like to read other stories by him? Why?
2. Discuss the differences between reading a story and watching it enacted on a screen. Are certain stories better for filming than others? Why? How do music, sound, and color enhance filmed stories?
3. Read another story by James Thurber: "The Night the Ghost Got In" or "The Secret Life of Walter Mitty."
4. Introduce the study and analysis of the short story as a literary type by using the first filmstrip and recording from the S. V. E. series, Development of the American Short Story.

RELATED MATERIALS:



Filmstrip:

How to Read a Short Story. (McGraw-Hill Filmstrips)

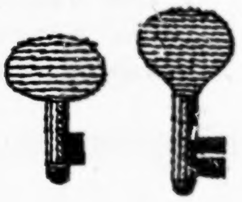
Recording: "Many Moons" by James Thurber. (Columbia CL 986)

Books: James Thurber: The Thurber Carnival
Men, Women and Dogs

Wood: Short Stories As You Like Them

CULTURAL ITEM: "EARLY DEVELOPMENT OF THE AMERICAN SHORT STORY"
(Filmstrip and recording)
S. V. E. Development of the American Short Story - Part One
29 frames, Color, side 1 of record one - approx. 10 min.

CURRICULUM AREA: Focus on People, Places, and Times
A Short Story Unit



PURPOSES:

To serve as an introduction to a short story unit.

To introduce Washington Irving, Nathaniel Hawthorne, and Edgar Allan Poe as three authors who contributed most significantly to the development of the American short story.

To show three different worlds into which the short story can take the reader.

To trace the early development of the short story in America.

SYNOPSIS:

The filmstrip and recording together introduce the short story as an important literary type and give reasons for its popularity. Reading short stories is like exploring new worlds. The first American short story writer was Washington Irving, whose stories take us into a world of fantasy and humor. The stories of Nathaniel Hawthorne let us study the emotions and attitudes of human beings. Edgar Allan Poe, the third important author of the early 19th century, emphasized the importance of the single effect in the story. His stories describe for us two kinds of worlds - that of horror and the supernatural, and the detective story.

SUGGESTED PREPARATION OF THE CLASS:

Since its development in the 19th Century, the American short story has proved one of the most popular types of reading. One reason for this popularity may be its brevity, for most stories can be read at a single sitting, yet they provide a great variety of excitement and adventure and ideas to interest the reader.

The short story is also popular because it can take the reader into many different worlds of experience. This film deals with three of these worlds: the world of fantasy and humor, the world of the emotions and attitudes, and the world of horror, the supernatural and mystery.

PUPILS SHOULD AND LISTEN FOR:

- Ways in which the musical introduction and the well-modulated voice of the recorded script emphasize and enhance the main point of the filmstrip.
- Four reasons for the popularity of the short story.

- The particular "world" with which each of the following is associated: Irving, Hawthorne, Poe.
- The origin of the short story in America.
- The three important authors of the early 19th century.
- Titles of some of their stories
- Detective story techniques used by Poe; his influence on Arthur Conan Doyle.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Plan the short story unit to include at least one short story by each author discussed in the filmstrip. Suggest for supplementary reading these stories mentioned in the filmstrip:
   - Irving - "Rip Van Winkle" and "The Legend of Sleepy Hollow"
   - Hawthorne - "The Minister's Black Veil" and "Dr. Heidegger's Experiment"
   - Poe - "The Tell Tale Heart"
     "The Pit and the Pendulum"
     "Ligeia"
     "The Purloined Letter"

   (It is suggested that the teachers use a good translation of the Poe stories at 9th grade level.)

   The teacher might prefer to assign these for individual reading followed by a report to the class.

2. Have students organize a section of their notebooks for the unit on the short story. They might include outlines of the important points brought out in each film, filmstrip, and recording used during the unit. They might include for each story read: author and title (correctly spelled and punctuated); a brief summary of the plot; a statement of the theme; setting; mood; names of chief characters, and their opinion of the story.

3. Begin reading selected group of short stories.

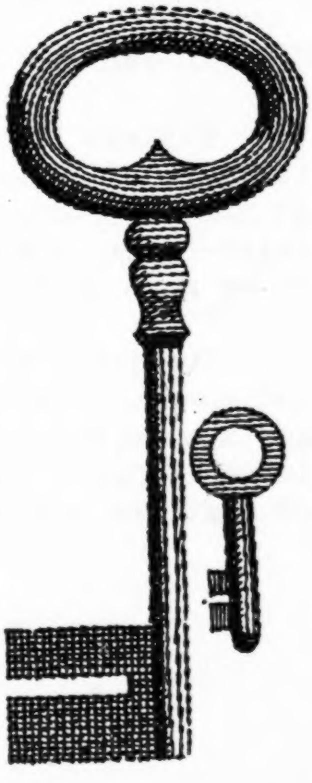
RELATED MATERIALS:

Anthologies:

Stories from Six Authors, Buckler and Sklore.
Short Stories for Our Times, Certner and Henry.
Short Stories, Eaton.
Great Spanish Stories, Flores.
Stories, Jennings and Calitri.
Short Stories, Sauer and Jones.
Short Stories, Schweikert.
Best Russian Short Stories, Seltzer.
Favorite Short Stories, Sterner.

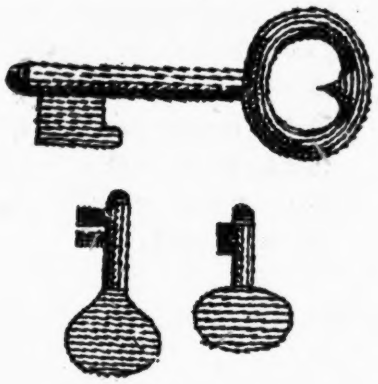
Recordings:

Stories of Sherlock Holmes. (Caedmon TC 1172)
Basil Rathbone Reads Edgar Allan Poe. (Caedmon TC 115)
American Short Stories. (Lexington)



CULTURAL ITEM: "DANSE MACABRE" (Recording)
by Saint-Saens
9 minutes

"EDGAR ALLAN POE" (Filmstrip)
50 frames, Color.
Encyclopedia Britannica Films



CURRICULUM AREA: Focus on People, Places and Times.
A Short Story Unit - Edgar Allan Poe.

PURPOSES:

To provide background for appreciation of the short stories by Edgar Allan Poe.

To underscore and heighten the mood dominant in Poe's life and work by means of a recording of a tone poem.

SYNOPSIS:

Filmstrip: The gloominess of Poe's work is readily understood when we learn of the influences and events in his life. Ill health, drink, tragedy, and failure were to plague him during his lifetime, and to be reflected in his poetry and stories. As an editor and writer he gained recognition but little material success. His own death was mysterious and tragic as the theme of some of his work.

Recording: This work tells a story in three parts. The hour of midnight is struck on the harp, and death tunes his violin as the flute plays the spectral theme. Ghosts come out of the shadows and dance the waltz of death; the music grows faster and louder, and more furious - until it is interrupted by horns that announce the coming of day. The oboe sounds the morning call of the cock, and the music dies out as Death and the ghosts disappear.

SUGGESTED PREPARATION OF THE CLASS:

Explain to the class that they are going to see a filmstrip showing the life of Edgar Allan Poe, "tragic genius" of American literature. At the same time they will hear a recording of "Danse Macabre" by Saint-Saens, a musical composition which reflects the macabre quality in so much of Poe's poetry and fiction.

The image of death has provided the theme for many paintings, poems, and musical compositions. The 19th Century was fond of the picturesque and the supernatural, so it is not strange that Saint-Saens develops the image of Death playing fiddle of death in his own poem, "Danse Macabre," or that Poe's stories should so often deal with death.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The mood established by the opening frame.
- The influences leading to gloominess in Poe's works.
- Elements of tragedy in the poet's life.
- Evidence that much of his trouble was self-imposed.
- Sounds suggesting midnight, Death tuning his violin, the dance of death, the rattling of bones, the coming of day.
- The effect on the listener's mood of the harp, flute, violin, cymbals, oboe.
- The vigorous rhythm.

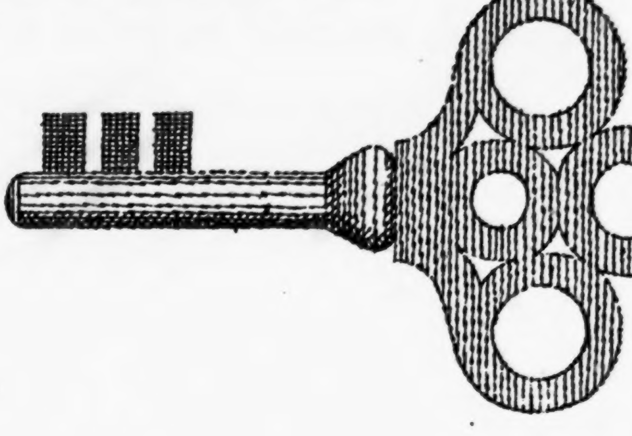
SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the filmstrip, including questions such as:
   - What was the influence on Poe of his parents? The Allans? His aunt?
   - What caused Poe to become so concerned with the gloomy side of life?
   - What were some of the good influences on his life? The bad?
   - Why is Poe called "tragic genius?"
   - Why is he called "the father of the detective story?"
   - How did the recording enhance the theme of the filmstrip?
2. The teacher may wish to replay the recording before discussing it as follows:
   - How does the music suggest that the setting is a graveyard? (Compare this with the opening frame of the filmstrip showing the grave of Ulalume.)
   - Which instruments are used to stress the theme of death?
   - How is each of these instruments used: harp, violin, flute, horns, cymbals, oboe?
3. Read a short story such as "The Telltale Heart," or "The Pit and the Pendulum," and compare the mood of the story with the mood of the recording of "Danse Macabre."

RELATED MATERIALS:

Recordings:

Rachmaninoff: The Isle of the Dead and the Bells.
Basil Rathbone Reads Edgar Allan Poe. (Caedmon TC 1115)

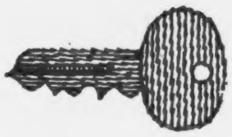


CULTURAL ITEM: "VIEW OF TOLEDO" (Print)
by El Greco
Plate 83 (Portfolio), Metropolitan Seminars in Art

"ISLAND OF THE DEAD" (Print)
by Bocklin
Plate 139 (Portfolio 12), Metropolitan Seminars in Art

"THE DUEL AFTER THE MASQUERADE" (Print)
by Gerome
Plate 21 (Portfolio 2), Metropolitan Seminars in Art

CURRICULUM AREA: Focus on People, Places, and Times
A Short Story Unit - Edgar Allan Poe



PURPOSES:

To compare ideas and emotions depicted in a painting with similar ideas and emotions conveyed in a short story.

To teach the concept that a similar theme may be found in art, music, and literature, the expression of the theme differing only as to the particular medium through which the idea is expressed.

SUGGESTED PREPARATION OF THE CLASS:

These three paintings depict ideas and emotions similar to those drawn by Poe in words rather than in line and color. Art, music, and literature are alike in these respects: they deal with universal themes; they give insight into the artist, composer, or author; they reflect the period in which the work was created. Note the many comparisons that can be drawn between these paintings and some of Poe's tales:

. "View of Toledo" by El Greco.

El Greco, often considered an expressionist (one who tries to capture the spiritual experience), lived during the time of the Spanish Inquisition of the 16th Century when men were persecuted for their political and religious beliefs. The painting depicts the mysticism of Spanish Catholicism at that time.

The setting of Poe's, "The Pit and the Pendulum," is a dungeon in Toledo at the time of the Inquisition. It is appropriate, therefore, to use El Greco's painting for a visual comparison.

. "Island of the Dead" by Arnold Bocklin.

Bocklin, a 19th century Swiss artist, is easily identified as a Romantic painter by the elements of fantasy in his work. This painting is an example of both the romantic attitude and the fantasy aspect of otherworldliness. The setting of the painting is a rock island used as a cemetery. The title of the painting, therefore, is important for an understanding of the scene and the possible mission of the figures in the boat.

Because of its spectral qualities, this painting is appropriate as a visual suggestion of some of Poe's tales: "The Premature Burial," "The Cask of Amontillado" or "Berenice," for example.

- "The Duel After the Masquerade" by Jean Leon Gerome.

This painting is a realistic illustration of the fighting of a duel after a costume ball. John Canaday calls it "an anecdote." He says that it is a superficial treatment of an aspect of life. Although it may not be a great painting, it is an illustration of the end result of an insult, and a vivid example of reaction to insult.

The purpose of using this painting is to underscore the theme of revenge used by Poe in his story, "The Cask of Amontillado." The picture of the man either seriously or mortally wounded is a strong reminder that when men fight someone gets hurt. Revenge is not necessarily separated from the event which provoked it by a long period of time. In this case, it is likely that the men fought almost immediately after the provocation occurred. In both the painting and the story, a tragedy results from an act or a word that almost certainly could have been avoided.

PUPILS SHOULD LOOK AND LISTEN FOR:

1. "View of Toledo"
    - The mood established by the painting.
    - Color and brush stroke used to create mood.
    - The ghostlike, unreal quality.
    - The effect produced by black and white.
    - The supernatural effect of the light in the sky.

2. "Island of the Dead"
    - The use of color to establish mood.
    - The use of shadow and color to depict the time of day.
    - The kind of tree in the center of the painting.
    - The line of the figure in the boat carried out by the line of the trees and the walls of the island.
3. "The Duel After the Masquerade"
    - The use of color to focus attention on the central figure.
    - The feeling of grief shown by the duelist's seconds and friends.
    - The realistic rendition of the figures.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. After watching "View of Toledo:"

    - Discuss briefly some aspects of the Spanish Inquisition: its purpose, scope, success, failure. It was begun in the 13th Century as a general court of the Catholic Church to investigate and suppress heresy. In Spain, its powers were expanded so that many civil and criminal indictments were heard. Many injustices resulted from the use and application of the Inquisition against non-Catholics. It was abolished in 1834. Explore with the class their reactions to the methods used (confinement, torture, death) to achieve the goals of the Inquisition. Compare with the persecution of the Jews in Germany.

. Read "The Pit and the Pendulum" and compare El Greco's devices to create mood in this painting with Poe's devices to create the same mood in the story. How does El Greco illustrate the agitation of the time? How does Poe do this?

2. After viewing "Island of the Dead:"

. Read one of the stories suggested by this painting and compare the two.

. Discuss the origin of the word "mausoleum" which comes from the name of King Mausolus of Asia Minor who died in 353 B.C. His wife, Queen Artemisia, built the Mausoleum at Halicarnassus, one of the seven wonders of the ancient world, as a burial place for her husband. A mausoleum, therefore, is a tomb. Its purpose frequently is used as a common grave for members of a family, and it is in this way that Poe refers to burials in his tales.

. The painting suggests the following questions for discussion:
- What significance is there in the fact that visitors must cross over the body of water to get to the island tomb?
- What is the reason the sky is dark, and the only light is on the island?
- What comparison can be drawn between this painting and the crossing of the River Styx in Greek mythology? The bodies of the dead were carried across the river by Charon, the boatman. On the other side of the river the dead were judged by Pluto. After the judgement, the souls were sent either to the Elysian Fields or to the Valley of Tartarus, the Lower World.
- What are some reasons man has been concerned with death, judgment, and existence after death?
- What kind of story could be constructed with this painting as the setting?

. The teacher might like to present at this time a recording of Rachmaninoff's "The Isle of the Dead" so that pupils could compare a theme as it is developed in literature, art, and music.

3. After viewing "The Duel After the Masquerade:"

. Discuss the painting, including questions such as:

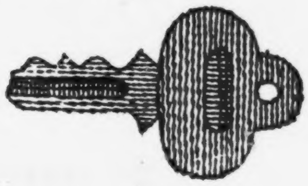
- What problem could have been serious enough to justify this duel?
- What are some possible attitudes the winner might have?
- To what degree is morality involved in dueling?

. The central theme of "The Cask of Amontillado" is revenge. The avenger, Montresor, seeks revenge because he has been insulted.

. Read "The Cask of Amontillado."

CULTURAL ITEM: "LATE 19TH AND EARLY 20TH CENTURY DEVELOPMENT"
(Filmstrip and recording)
S. V. E. Development of the American Short Story - Part Two
33 frames, Color, side 2 of record one - approx. 13 min.

CURRICULUM AREA: Focus on People, Places and Times.
A Short Story Unit.



PURPOSES:

To trace the development of the short story in the late 19th and early 20th Centuries.

To introduce Bret Harte, Jack London, O'Henry and other authors of this period.

To portray additional "worlds" found in the stories by these authors.

SYNOPSIS:

In the latter part of the 19th Century, the growth of America was reflected in the growing popularity of the American short story. Bret Harte's stories mirrored the movement westward; Hamlin Garland wrote stories about the injustices of land development, and other authors such as Jack London wrote about man's struggle against the forces of his environment or against nature.

Regional interest and realism were new worlds explored by the short story writer. However, authors such as Henry James and O. Henry continued to take readers into the worlds of human emotions and humor made popular by earlier writers.

Scenes from several short stories by these authors emphasize these points and stimulate the reader's desire to read these stories.

SUGGESTED PREPARATION OF THE CLASS:

This filmstrip will illustrate some of the work of seven major short story writers. Three of these - Bret Hart, Jack London, and O. Henry - are undoubtedly already familiar friends. Each of the three was widely influential in the growth and popularity of the short story.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The changing American scene and its effect on subject matter of short stories.
- Elements of "local color."
- Reasons for the interest in stories of realism; the problems reflected in stories of this period; similarity to problems of today.

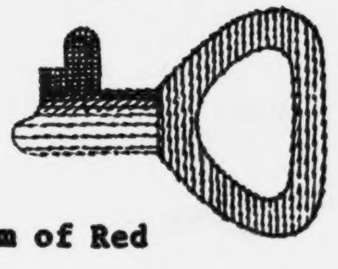
SUGGESTED FOLLOW-UP ACTIVITIES:

1. Read at least one story by Bret Harte, Jack London and O. Henry.

(Continued on Page 69)

CULTURAL ITEM: "THE RANSOM OF RED CHIEF" (Recording)
Album 3, Prose and Poetry for Enjoyment - L. W. Singer Co.

CURRICULUM AREA: Focus on People, Places and Times.
A Short Story Unit



PURPOSES:

To create interest in an amusing short story, "The Ransom of Red Chief," by O. Henry.

To illustrate humor created by exaggeration.

SYNOPSIS:

A pleasureful listening experience is afforded by this recording of the O'Henry classic, in which two "would be" kidnappers have the tables turned on them by a rambunctious boy.

SUGGESTED PREPARATION OF THE CLASS:

Explain that many popular comedians make us laugh through use of exaggeration. Discuss examples of the use of this technique in radio, television and motion pictures.

In "The Ransom of Red Chief" we see how O. Henry keeps a straight face while stretching the truth. Kidnapping is a serious crime, often punishable by death. Such a theme in literature could be a grim one, but O. Henry's treatment of a kidnapping has become one of the classics of American humor. You will understand why as you listen to this brief recorded summary of the story.

Notice in the recording how a skillful reader interprets a great short story for us.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The attitude of Red Chief and how this is conveyed by the reader.
- The tone of voice used by the kidnappers.
- The choice of words and their effect on the listener.
- The appropriateness of the dialogue.
- The various ways in which skillful reading heightens the comic elements.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Read the story.

2. Discuss some of the humorous similes used, such as:

   - "There was a town down there as flat as a flannel cake and called Summit, of course."
   - "I dodged, and heard a heavy thud and a kind of a sigh from Bill, like one a horse gives out when you take his saddle off."

- "He started up a howl like a calliope and fastened him as tight as a leech to Bill's leg. His father peeled him away gradually like a porous plaster."

Have students find additional examples of humorous similes.

3. Have students read aloud lines they consider particularly humorous. Encourage them to read the lines as they think O. Henry might have told his story to an audience. Referring to the recording, discuss the importance of the "how" as well as the "what" in comedy presentation.

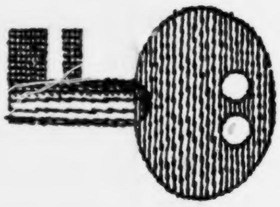
4. Arrange a bulletin board display of materials such as cartoons, anecdotes, and captions that are examples of different kinds of humor. Encourage pupils to find examples of:

   - Humor based on ridiculous human attitudes or fantastic situations.
   - Humorous alliteration.
   - Plays on words.
   - Humor arising from exaggeration.
   - Making light of serious matters.
   - Reversal of expected outcomes.

5. Encourage those pupils who have the ability to write a short humorous essay or story to try, using some of the techniques studied.

6. Develop a list of humorous stories for supplementary reading. The list might include:

   - Howard Brubaker: "The Milk Pitcher"
   - Mark Twain: "Baker's Bluejay Yarn"
   - Saki: "The Open Window" and "The Interlopers"
   - James Thurber: "The Night the Ghost Got In"
   - Heywood Broun: "The Fifty-first Dragon"
   - Dorothy Parker: "The Waltz"
   - Jesse Stuart: "The Champion"
   - Wilbur Schramm: "Dan Peters and Casey Jones"
   - O. Henry: "The Cop and the Anthem" and "The Third Ingredient"
   - Booth Tarkington: "Penrod's Busy Day"
   - H. C. Bunner: "Zenobia's Infidelity"



(Continued from: "LATE 19TH AND EARLY 20TH CENTURY DEVELOPMENT")

2. Suggest the following stories mentioned in the filmstrip for supplementary reading:

   - Harte - "The Outcasts of Poker Flat" and "The Luck of Roaring Camp"
   - Garland - "Under the Lion's Paw"*
   - Crane - "The Open Boat"*
   - Bierce - "An Occurrence at Owl Creek Bridge"
   - London - "To Build a Fire"
   - James - "The Real Thing"*
   - O. Henry - "The Gift of the Magi"

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*Suggested for later grades.

CULTURAL ITEM: "THE LUCK OF ROARING CAMP" (Filmstrip)
Encyclopedia Britannica Films
51 frames, Color.

CURRICULUM AREA: Focus on People, Places and Times
A Short Story Unit - Bret Harte

PURPOSES:

To teach viewing skills by having the class gain familiarity with a short story through a film strip.

To introduce Bret Harte and one of his stories which show the influence of the West on literature in the mid-1800's.

SYNOPSIS:

The inhabitants of Roaring Camp were a rough lot - miners, fugitives, roughnecks - but when Cherokee Sal died after the birth of her son, they showed themselves to be warm and generous human beings.

The baby was adopted and cared for tenderly by Stumpy, but the whole town felt an interest in the baby and had a part in naming him Thomas Luck. Many, and strange, were the changes brought about by Tommy Luck.

However, luck was not to remain forever with the inhabitants of Roaring Camp. Heavy snows during the winter of '51 led to severe floods. Roaring Camp was destroyed one night, and with it Stumpy's cabin. Nearby they found the body of Stumpy. Two miles down the river the rescuers found the tiny form of the Luck, held closely by the dying Kentuck. "Tell the boys I've got the Luck with me now," he said as he died.

SUGGESTED PREPARATIONS OF THE CLASS:

The gold rush days and the characters of the wild, romantic West-ruffians, gamblers, miners, dance-hall girls - provide the local color in Bret Harte's stories. Harte draws his characters, good and bad, with humor and tolerance. "The Luck of Roaring Camp" is one of his best-loved stories. In it you will meet two of the characters created by Bret Harte - Stumpy and Kentuck.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The contributions made to the infant.
- The naming and baptism of Tommy Luck.
- Traces of humor in the narrative.
- Changes in the settlement brought about by Tommy Luck.
- The "treasures" brought to the child.
- The theme of the story.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To see how closely students have followed the presentation of the story ask:

   . What kind of community was Roaring Camp?
   . What kinds of people inhabited it?
   . What was "Tuttle's Grocery?"
   . What seemed to be the chief characteristics of Stumpy? Of Kentuck? Were these their real names?
   . Explain: "The men had suddenly realized that there was beauty and significance in trifles." Is this the theme of the story?
   . Why was naming the child "Luck" both prophetic and ironical?
   . Explain Kentuck's last remark: "Tell the boys I've got the Luck with me now."
   . What makes this story so appealing? Is it locale, plot, theme, the ending, the characters?

2. Discuss the type of humor used by Bret Harte. Ask the pupils to explain what he is satirizing when he says, "The best shot had but one eye" or "Thanks to Stumpy's rather unique ministrations, the child survived." Ask pupils to find other examples of humorous remarks of this type.

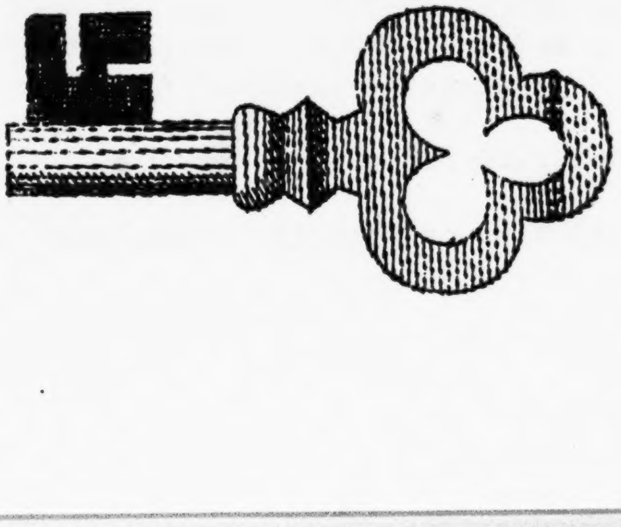
3. Pupils may wish to read this story in its entirety, or another by Bret Harte, possibly "Ingenue of the Sierras" or "Postmistress of Laurel Run."

4. This filmstrip presentation lends itself well to an "open-end" writing experience. Show all but the last four frames of this story. Stop at the caption, "But the Luck of Roaring Camp was missing." Turn off the projector and give the class about 10 minutes in which to write the ending of the story. Then show the remaining four frames and have the pupils compare their ideas with the original ending.

RELATED MATERIALS:

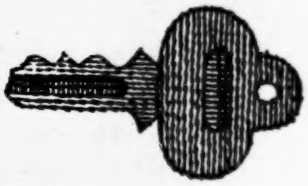
Recording:

"Bret Harte" - including "The Luck of Roaring Camp" and "The Outcasts of Poker Flat" - (Folkways FP 98/4)



CULTURAL ITEM: "MODERN DEVELOPMENT" (Filmstrip and recording set)
S.V.E. Development of the American Short Story - Part 3
36 frames, Color, side 1 of record two - approx. 12 minutes.

CURRICULUM AREA: Focus on People, Places, and Times
A Short Story Unit



PURPOSES:

To illustrate the development and characteristics of the modern American short story.

To describe and give examples of the three major types of modern short stories.

SYNOPSIS:

There is an emphasis on artistic excellence in the writing of the modern short story. The story today is notable for two characteristics: diversity of subject matter and of treatment, and continuing experimentation.

Modern short stories may be classified according to these three types: satire as in the stories by James Thurber and Ring Lardner, realism as in stories by John Steinbeck and Ernest Hemingway, and psychological approach as in stories by William Faulkner and Conrad Aiken.

SUGGESTED PREPARATION OF THE CLASS:

The popularity and importance of the short story have increased steadily during the 20th century. Many of our most important authors have contributed to this literary form, and many of their works have been used as the bases for films, plays, and television programs. For example, Poe's "The Pit and the Pendulum," W. Somerset Maugham's "Rain," and Ring Lardner's "Champion" have been used as the bases for films. Some of the stories mentioned in this filmstrip have also been so used.

The American reading public is large and growing. Magazines, paperbacks, and anthologies offer hundreds of short stories annually to this reading public. Many of these will become "classics" in the short story field.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Three major types of modern short stories.
- Examples of each type.
- Reference to the "stream of consciousness" technique.
- Outstanding characteristic of the modern short story.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss with the class these questions based on the filmstrip and

recording:

- What are the major types of modern short stories? Does each tend to appeal to a certain type of reader? Does an author tend to write one particular type? Why?
- What is the "stream of consciousness" technique? Can you name a story you have read that uses this technique?

2. Ask the pupils to list the major characteristics of the short story and them to review one story read recently, showing how that story exemplifies each of the characteristics listed.

3. Have students read at least one story by each of these authors: James Thurber, John Steinbeck.

4. Suggest for supplementary reading these stories referred to in the filmstrip and recording:

   James Thurber: "The Secret Life of Walter Mitty"
   Ring Lardner: "Champion"
   John Steinbeck: "Flight"
   Ernest Hemingway: "Old Man at the Bridge"
   William Faulkner: "Two Soldiers"
   Conrad Aiken: "Silent Snow, Secret Snow"

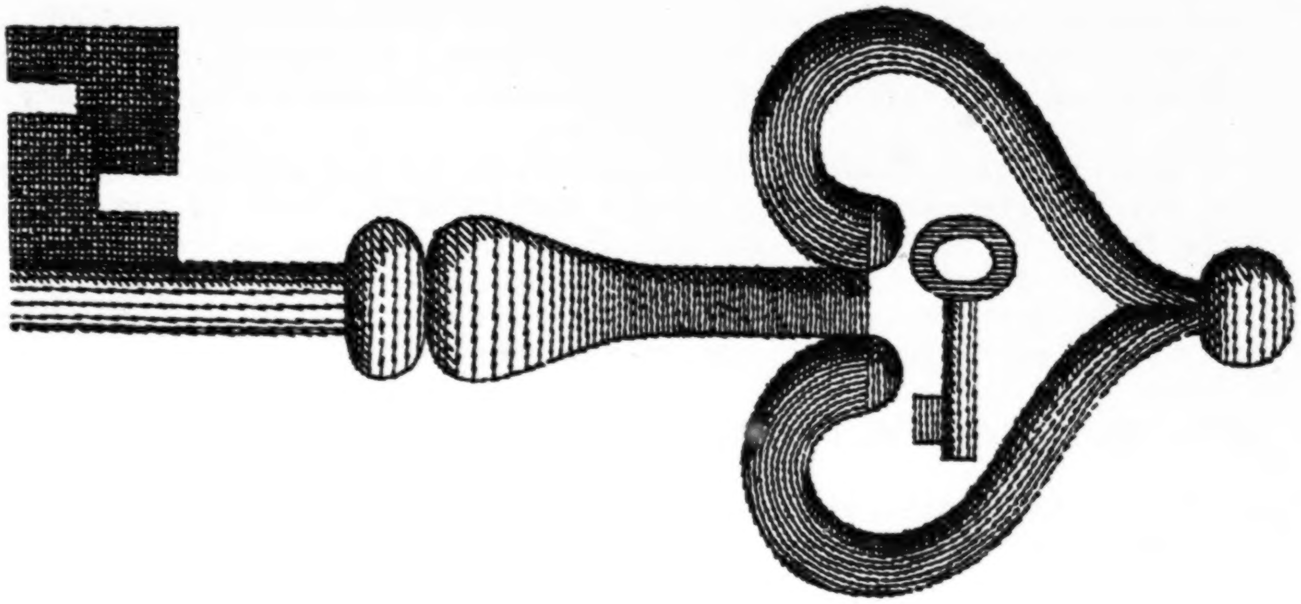
   Suggested for later grades.

5. The teacher might prefer to teach the lesson on James Thurber (See CUE lesson "What's In a Story?") at this point rather than as an introduction to the short story unit.

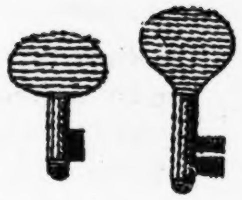
RELATED MATERIALS:

Film:

Chaucer's England, Encyclopedia Britannica Films, (Dramatizes "Pardoner's Tale").



CULTURAL ITEM: "SPLIT CHERRY TREE" (Recording)
Prose and Poetry Enrichment Records, Album 3
L. W. Singer Company.



CURRICULUM AREA: Focus on People, Places, and Times
A Short Story Unit - Jesse Stuart

PURPOSES:

To extend appreciation for the writing of Jesse Stuart through hearing selections from one of his stories read by the author.

To increase listening skills.

SYNOPSIS:

One of the pleasures of life is getting to know all kinds of people. Jesse Stuart's story, "The Split Cherry Tree," acquaints the reader with the life and problems of a teacher and his students in the Kentucky hills. Life is simple and hard for these people, but singing folk songs is one of their pleasures.

When six students break down a cherry tree climbing for a lizard while they are on a biology field trip, Professor Herbert tells them that each must pay one dollar. Dave Sexton is unable to pay the dollar and so is kept after school to work out his share. Dave's father, incensed that Dave is "gallivantin' all over the hills" instead of staying in school studying from books, decides to visit the school and settle the matter - with a gun. Professor Herbert, however, wins over Mr. Sexton, and the two men come to have respect for each other's point of view. As "Paw" says, "We just had to get together."

SUGGESTED PREPARATION OF THE CLASS:

Jesse Stuart, born in a one-room shack in Kentucky, began writing in the one-room Plum Grove Rural School, and continued writing through high school and college. He became a teacher at 17 and later a principal and one of America's favorite authors. He has written over 2000 poems, essays, short stories, articles, and books. He has never lost his love of writing, of learning, or of the simple hill people of Kentucky.

Many of Jesse Stuart's stories reflect his own boyhood experiences or his experiences teaching. "The Split Cherry Tree" is one of these. His father, a coal miner who could neither read nor write, suggests the "Paw" of this story. The incident of Dave and his father and Professor Herbert is the type of incident that could have happened to "Professor" Stuart and any of his students.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Use of folk music to enhance the recording of selections from "The Split Cherry Tree."

- The effective combination of commentary about the story and Jesse Stuart's reading of his own work.
- The use of dialogue to develop the characters of Dave Sexton, "Paw," and Professor Herbert.

SUGGESTED FOLLOW-UP ACTIVITIES:

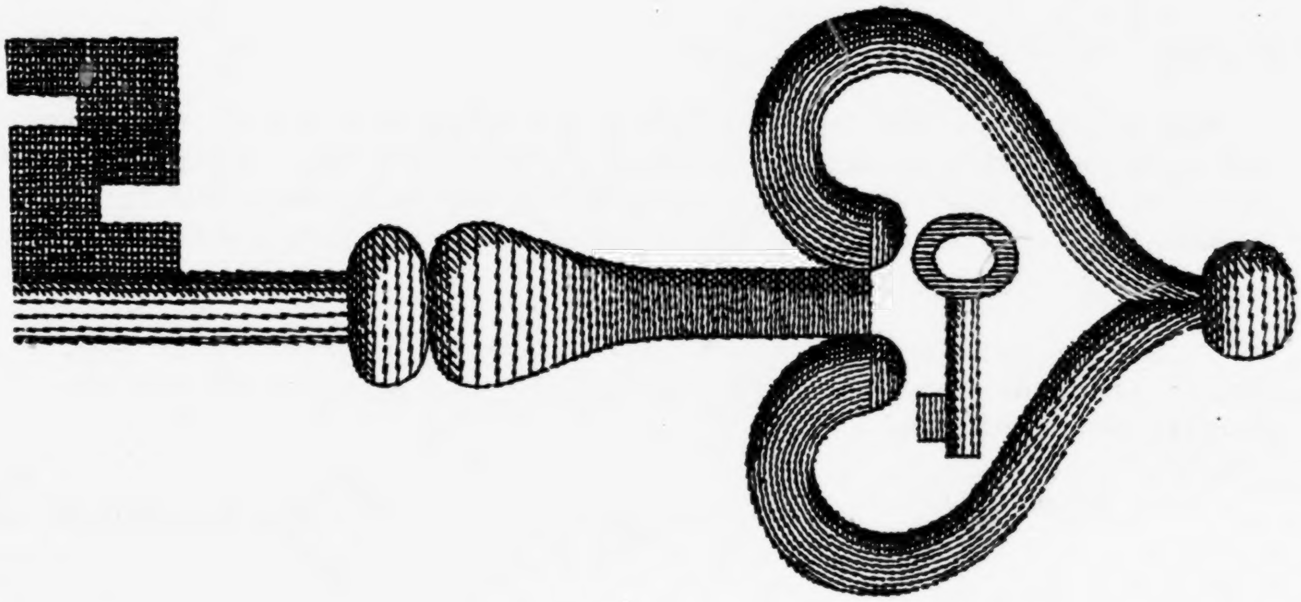
1. Discuss the recording, including questions such as:
    - In what ways do the folk songs enhance the theme of the story? The mood?
    - To what degree is fact as well as fiction part of this story?
    - How is this story an example of realism? Of the regional short story?
    - How did the recording help you appreciate the conflict of character between "Paw" and Professor Herbert?
    - How did the author's reading of his own work add to your enjoyment of the story?

2. Discuss with the class how this story illustrates each of the following quotations:
    - "It takes all kinds of people to make the world."
    - "A good teacher learns as well as teaches."
    - "Education is more than studying books."

3. The teacher might wish to play the next band on this recording, "The Secret Heart," by Robert P. Tristram Coffin, and them ask the class to compare the story and the poem as to theme.

4. Suggest for supplementary reading:

    Jesse Stuart: Hie to the Hunters
    Jesse Stuart: The Thread That Runs So True



CULTURAL ITEM: "CONTEMPORARY AMERICAN PAINTING: REALISM" (Filmstrip)
66 frames, Color, Encyclopedia Britannica Films

"THE ARTS OF THE UNITED STATES" (Slides)
Color, Sandak Company

CURRICULUM AREA: Focus on People, Places, and Times
A Short Story Unit

PURPOSES:

To give insight into one movement in American painting - realism.

To enable students to appreciate parallels between realism in the development of the American short story and realism in the development of American art.

To point out comparisons between the subject matter or theme of particular paintings and particular short stories.

SYNOPSIS:

Realism in art may be simply stated as the portrayal of familiar subject matter. One aspect of this realism is represented by the work of the 20th Century painters known as "The Eight." Some of their work was shocking to the public, and was referred to as "The Ash Can School" because the subject matter included the sordid and the commonplace. Their impact was felt, however, and extended to many of their students.

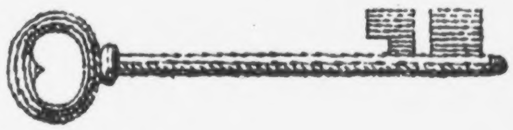
A second type of realism is found in the art from the earliest American portrait painters through the 19th Century landscape painters. In this type, there is emphasis on realistic detail and factual portrayal of American scenes and figures.

Several experimental techniques such as three dimensional composition, "Magic Realism," and the use of abstract elements have led to the "new realism," which shows the combined influence of the experimental techniques and the realism of "The Eight."

SUGGESTED PREPARATION OF THE CLASS:

The realism we have noted in American short stories of the late 19th and 20th Centuries is also reflected in American art. America has produced great authors and great painters who have recorded in their respective ways the people, the events, and the landscapes of American life.

This filmstrip and the slides will show you a cross-section of realism in American art. Watch for parallels with realism in the short stories you have read.

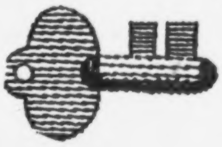


KEY WORDS AND TERMS:

Realism
"The Eight"
"The Ash Can School"
Regionalism
The "social protest" painter
Three-dimensional composition
"Magic Realism"
"Abstract" art
Structure in art
Texture in art

PUPILS SHOULD LOOK AND LISTEN FOR:

- The definition of realism.
- The painters who comprised "The Eight," examples of their work, their influence on their students.
- Other aspects of realism.
- Experimental techniques used in the 20th Century.
- Explanation of "the new realism."



SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss each of the paintings illustrated in the filmstrip, using the questions on the frames.

2. Discuss the filmstrip as a whole, including questions such as:

   - What is realism in art? How is this like realism in fiction?
   - Who were "The Eight?" In what ways was their work revolutionary? Why were they nicknamed "The Ash-Can School?"
   - Who were some of the students of "The Eight?"
   - What other type of realism can be found in American art?
   - How does some art reflect both kinds of realism?
   - What experimental techniques have been used?
   - What is "Magic Realism?"
   - What is the "new realism" and how does it differ from the realism of "The Eight?"
   - Why is texture important in realism?

3. After the filmstrip has been discussed, show the following CUE slides, asking pupils to identify each of the paintings with one idea about realism in art developed by the filmstrip:

   Jarvis: "Oliver Hazard Perry"
   Johnson: "In the Fields"
   Melchers: "The Fencing Master"
   Tarbell: "Girl Crocheting"
   Herding and Boyd: "Workers' Housing, P. Dodge Copper Co."
   Shahn: "Welders"
   Starrett: "Janitor's Holiday"
   Jones: "Skyscrapers: Steel Girders"
   Weber: "Rush Hour, New York"

   Ask pupils to point out similarities of subject matter and theme between these slides and short stories they have read.

4. To emphasize similarities between realism in fiction and realism in art, ask pupils to draw comparisons between particular paintings shown in the filmstrip and particular stories. The point of comparison might be subject matter, theme, background incident, or mood. For example:

   - "Fisherman's Boy" by Robert Henri may remind them of Dave Sexton in "The Split Cherry Tree" by Jesse Stuart.
   - "Cabby" by George Luks can be compared to the characters from among "the four million" in the short stories by O. Henry.
   - "March - North Atlantic" by Frederick J. Waugh reflects the fight of man vs. nature as in the stories of Jack London or Stephen Crane's "The Open Boat."
   - "Cape Cod Evening" by Edward Hopper has the same feeling for humble people of a particular region as do the stories by Jesse Stuart about the Kentucky hill people.
   - "Head of a Young Girl" by Eugene Speicher may remind pupils of the girl in "Sixteen" by Maureen Daly.

5. Suggestions for additional activities are listed at the end of the filmstrip.

RELATED MATERIALS:

Magazine articles:

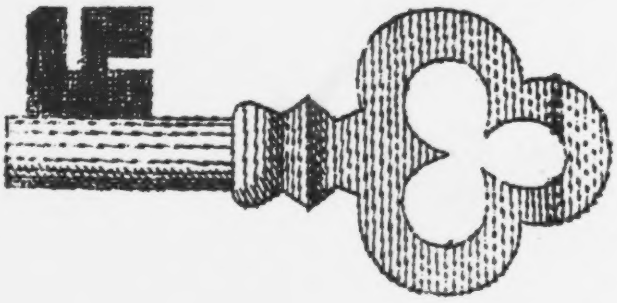
Living Art and the People's Choice. (Horizon, Volume I, no. 1, September, 1958)
Portraits in Our Time. (Horizon, Volume I, no. 3, January, 1959)
Andrew Wyeth. (Horizon, Volume IV, no. 1, September, 1961)
Master Artist of the Wild West. (Reader's Digest, September, 1960)
The Haunting World of Andrew Wyeth. (Reader's Digest, January, 1964)

Filmstrips:

Art in the United States. (Encyclopedia Britannica Films)
Contemporary American Painting: The American Scene. (Encyclopedia Britannica Films)

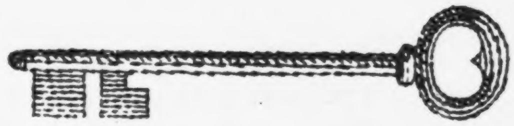
Pamphlet:

American Painting. (From National Gallery of Art, Washington, D.C., series Ten Schools of Painting.)



CULTURAL ITEM: "INTERPRETATION AND EVALUATION OF THE SHORT STORY"
(Filmstrip and recording set)
S. V. E. Development of the American Short Story - Part Four
(34 frames - color; side 2 of the record two - approx. 11 min.)

CURRICULUM AREA: Focus on People, Places and Times
A Short Story Unit



PURPOSES:

To provide a basis for review and critical evaluation of short short stories read during the unit.

To suggest techniques for interpreting the short story.

To suggest criteria for evaluating the short story.

SYNOPSIS:

This filmstrip teaches that fullest enjoyment of a short story comes when the reader asks and answers certain key questions about that story: Can you restate the plot? What are the emotions of the characters? Why do they act as they do? What is the setting and mood, and why are these important? What is the theme? What was the author's purpose?

A good story must satisfy two other points of evaluation: universality and originality.

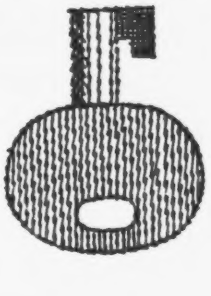
Each of these evaluative criteria is illustrated by one of the short stories previously referred to in filmstrips one, two, and three of this series.

SUGGESTED PREPARATION OF THE CLASS:

It is not enough just to read a story. For a full appreciation of literature, it is necessary to analyze, interpret, and evaluate what has been read. This usually requires either a second reading or a second look at the major parts. This filmstrip suggests some ways for the student to develop and heighten his appreciation.

The teacher might say to the pupils, "Think of a movie you've seen twice, a story you've reread, or an explanation you've asked to hear a second time. Didn't your understanding increase the second time?"

PUPILS SHOULD LOOK AND LISTEN FOR:



- The techniques authors use in their writing.
- The five questions to be asked about a piece of writing.
- The variety of purposes for writing.
- The meaning of universality.
- The meaning of originality, or individuality.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Ask pupils to list eight to ten problems or themes which appeal to all readers. Have them check the really universal themes which would appeal to readers, so far as they know, 100 years from now. Could we, then, call these universal themes?

2. The filmstrip points out that a statement about the plot of a story includes brief answers to five questions: Who? What? Where? When? Why? Ask pupils to list five short stories they have read, and then to state the plot of each in this manner.

3. To test whether pupils understand the importance of analyzing character, ask them to write a comparison (or contrast) of the main characters in each of the two stories read during this unit.

4. To test whether pupils understand the importance of analyzing mood, ask pupils to choose two stories which convey the same mood, and then show in each case how this mood was achieved and the importance of mood in the story.

5. The ability to state the theme of a story briefly, clearly, and succinctly requires particular skill in writing. Discuss with the class the best statement of theme for each of the stories read in the unit. Each statement can be developed by the group, written on the board, and then copied into their notebooks.

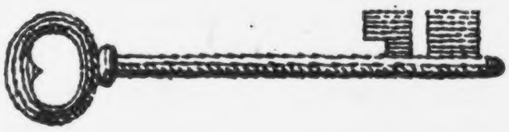
6. To test pupils' ability to identify the purpose of an author, ask them to classify each of the stories read in the unit according to one of the purposes listed in the filmstrip: to entertain, to satirize, to show a problem realistically, to analyze emotions and responses, to communicate a moralistic message. Ask students to choose one of these categories and then write a short essay showing how two authors achieve the same purpose in two different ways.

7. Ask pupils to write a brief critique of a story, evaluating it as to universality and originality.

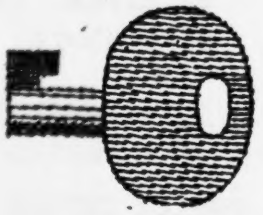
RELATED CREATIVE ACTIVITIES:

1. Give the class a skeleton outline of a story. The teacher can make this up or give them the outline of a story they are not likely to know. Ask the pupils to write the opening of this story to establish mood and a brief sketch of the main character.

2. The better pupils may be encouraged to write the story.



CULTURAL ITEM: "GREAT IDEAS OF EASTERN AND WESTERN MAN"
(Flat Pictures) Container Corporation of America



CURRICULUM AREA: Philosophy

PURPOSE:

To develop in the student a capacity to think, to stretch his imagination and present an invitation to adulthood.

RATIONALE

Included in the CUE English Kit are several flat pictures which quote and illustrate with paintings and drawings by outstanding contemporary artists the "Great Ideas of Eastern and Western Man."

Philosophy can be for the young also. Aristotle said no one ever escapes being a philosopher. To suppose that philosophy is not for students before they come to college would be to say thinking is inappropriate before college.

College is a place where an ideal sense of values is regularly sought out. Since only 35% of high school graduates go on to college, huge numbers of students never gain the advantages of philosophic inquiry. Students cannot begin too soon to learn how to form their own independent value judgments.

These pictures can be used to:

- Stimulate questioning of values and making judgments.
- Furnish the student's mind with important thoughts.
- Stimulate creative thought and writing.
- Stimulate discussion of universals.
- Provide students with a brief insight into the minds of great men.

They may also be used in connection with literature as is suggested below.

SUGGESTED PROCEDURE IN USING "GREAT IDEA" FLAT PICTURES:

I. The following are suggestions for use of one of the pictures "Dr. Johnson on the Human Horizon" in connection with the poem "Invictus" by Henley.

1. Explain the circumstances under which Henley wrote the poem and the title (give a structural analysis of the word "invincible").

2. Read the poem aloud.

3. Clarify such terms as: pit, fell clutch of circumstance, horror of the shade, strait the gate.

4. Reread the poem with different pupils reading different lines and/or with choral reading.

5. Discuss the meaning of courage in this poem. Relate it to other facets of experience and the universality of the theme.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The universality of the quotation from Dr. Johnson.
- The artist's portrayal of Dr. Johnson.
- The use of color to focus the viewer's eye on the eyes of Johnson.
- The symbolism of color.
- The manner in which the artist conveys ideas to others through illustration.
- Application of this idea to "Invictus" and to experience in life.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Compare "control" of the artist with "control" of the poet in getting an idea across.

2. Ask pupils if they think the poem "Invictus" has a "great idea" for boys and girls today.

3. Suggest the following for additional reading:

   - "Twenty-third Psalm"
   - "A Psalm of Life" by Longfellow
   - "Ecclesiastes"
   - "If" by Kipling
   - "Victory in Defeat" by Markham
   - "To Licinius" by Horace
   - "The Road Not Taken" by Frost

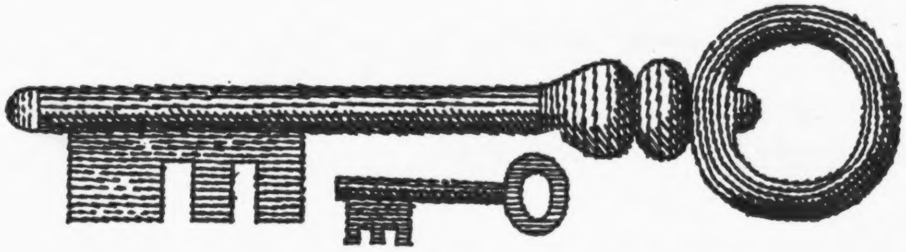
II. Other ways to use the flat pictures are: To present to the class one with a thought-evoking illustration, cover the quotation and ask them to write a poem or paragraph about what the picture means to them.

Simply display the picture and read the quotation and discuss the idea with the class.

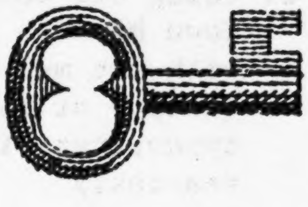
RELATED CREATIVE ACTIVITIES:

Ask students to supply quotations for pictures they have seen. (Some may wish to supply humorous ones as in the book "Captions Courageous")

Some students may wish to do a painting or drawing which expresses their favorite quotation.



CULTURAL ITEM: "A COMMUNICATION PRIMER" (Film)
Ray and Charles Eames
18 min., Color.



CURRICULUM AREA: Communications.

PURPOSES:

To enlarge students' view of the communication process and to awaken their sensibilities to the myriad of meaningful messages in the environment.

SYNOPSIS:

This film classic, a work of art itself, presents in 18 minutes a comprehensive view of communication which would be difficult to get over to a student in any other way with such economy of time and effort.

It describes the communications process: information source, transmitter, receiver, decoding process, and also describes "noise." It touches on all types of communication: verbal, non-verbal, art, symbols, codes, computers, and the wonders of the human brain, and emphasizes the pervasive force and necessity of communication for social cohesion.

SUGGESTED PREPARATION OF THE CLASS:

To impress students with the importance of communication, discuss the Orson Welles radio drama which mentioned in newscast manner, that our country was invaded by Martians. Relate the panic, confusion and suffering caused by a few broadcast sentences. Or say, "It will be necessary for the class to meet every Saturday from now on to finish our work." Discuss the emotional reaction with the class. Help them realize the power of communication and the social necessity for understanding the communication process.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The process of communication.
- The special meaning of "noise."
- How "noise" is counteracted.
- Ways in which messages can be conveyed.
- The reasons why some messages are not received.
- Methods of non-verbal communication.
- The place of the human mind in all communications.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Since this film is packed with content and is intended to be thought-provoking, discuss thoroughly and make a diagram on the board or overhead projector of the communication process.

2. Using the communication process chart, discuss where it could break down because of "noise." Discuss "noise" (any force which interferes with the message and prevents it from being received - e.g., sound, quality of light, motion, static, picture or other distortion, a worn typewriter ribbon, the nervous conditions of the receiver, and other reasons.)

3. Discuss redundancy, (the extra framework which helps counteract "noise"):

   - Use of extrawords(English is about 50 percent redundant).
   - Experience and actions, tone, symbols, to reinforce the message.
   - Encourage student discussion of redundancy in their own experience: (e.g., a red light which also say "stop;" "you are a fine boy, I like you," plus a pat on the shoulder, smile and affectionate glance; the teacher who reads the text to the students).

4. Discuss non-verbal communications:

   - Smoke signals, symbols, burnt offerings. (What is the significance of such ritual?) Other rituals, superstitions such as knocking on wood.
   - Tell the story of the Juggler of Notre Dame, a man so poor he could not even buy a votive candle to honor the Virgin. He crept into the monastery chapel and began to juggle as an offering. As the monks peering in the window, shocked at this desecration of a holy place, were about to rush in and drag him away, the Virgin came down and wiped the juggler's sweating brow. The gift was acceptable. Discuss "retablos" pictures made by peons in Mexico to give thanks for some "miracle of curing." All these are non-verbal communications.
   - Point out that often words alone cannot communicate the things we want to say. Some of the most wonderful, beautiful, sad or joyful feelings people have are just too big and too complex to put into words. No words seem just right, or all that we can find have wrong meanings attached to them.
   - Music, dancing, pictures, shaped clay or stone sometimes say these feelings better. Men can put simple ideas down in "black and white" and be understood. But the sky at dawn, the beauty of a flower, the feelings of the heart cannot be completely understood in a "black and white" way. Words have no shape or color or texture. They have no rhythm or melody, except as they are used in poetry and song, and then they are no longer only words. There is something beyond words that must be captured to express what man has to say. The arts express these important non-verbal messages.
   - Paintings give such messages. The painter's concept is the source of information, the transmitter is his talent or technique, the signal is the painting, the destination is the mind of the receiver. But there is much "noise" which can interfere with messages from artists. The most important sources of this noise lies in the artist's background and the conditions of the receiver. If the message is in Chinese, obviously the receiver cannot pick it up until

he learns Chinese. There may be some prejudice or lack of knowledge in the background of the receiver which prevents him from receiving the messages. Some messages, such as the conceptions of Galileo, Columbus and Leonardo da Vinci, and perhaps of Picasso and other artists of today, may be sent but people are not ready to receive them until years or perhaps centuries later.

- Discuss with the class how some symbols die out and lose meaning, except to the anthropologist and archeologist, and how we continue to use such symbols in design unconscious of their original meanings; (e.g., in ancient times, the symbol ▽ came to mean heaven or rain. The symbol △ came to mean earth or fire. Together they meant ✡ heaven and earth; this symbol is still used on German taverns to signify whisky for sale or firewater.) Other symbols have equally interesting connotations and histories.
- Great art has messages of such emotional import that it transcends barriers of time and language and culture.
- To further understanding of the role of observation and perception in decoding messages, discuss ways in which scientists observe phenomena, such as a wave, shoreline and flight of birds to receive messages about conditions in nature far removed from them.
- There are various kinds of art and various types of reception of messages from it. If we look at a picture of a beautiful horse and get pleasure only because it reminds us of a horse we once had, art has done nothing for us. We would get more pleasure from looking at the real horse and will probably do so at the first opportunity.
- If we see a picture in which the horse is being tortured and killed, we are emotionally stirred and want to rush out and make laws to protect animals.
- Before a true work of art we do not want to do anything, we simply feel; our feelings are aroused by the work, then and there; they are completely satisfied. We are taken out of ourselves and our lives and kept in the world of the picture until the experience is over. This world of art is a new world with its own laws and values which we accept. We are momentarily freed from our constant need of appraisal and decision on the basis of future action. We do not have to judge or act; we have only to feel.

"Fine arts are the super-channels of communication. They carry the content that would overload mere language and numerical systems - the meanings of cosmic events, the superior concepts of great minds, the revelations of extraordinary insight. Whether danced, sung, spoken, painted, or built, they gather in what they have to say from some areas beyond the limits of the commonplace and then present it to the observer.

"Conveniently, the arts have another superior communicative advantage. They excel not only in carrying power but in force of delivery. This is due to their being made up of rhythm, harmony dissonance, movement and organization - the things that have the greatest ability to penetrate the human mind. This is common knowledge. Even savages know that where words fail to drive home a point, a rhythm pattern beaten out on a drum will often succeed.

"Assuming then, that the artist has something to say (otherwise he couldn't be a producer of fine art), we have combined in a given work (1) an extraordinary or highly important concept, (2) channels adequate to convey it, and (3) the means of driving it into the perceiver's mind.

"To illustrate, let me refer the reader to several well-known examples of the fine arts. Taking first a work of literature, let's look at the opening of the Book of Genesis from the King James Version of The Bible. Stripping it of all art, trying to express the content in mere words without benefit of rhythm, harmony, superior organization, etc., it would look something like this:

> 'First of all, God made heaven and earth. The earth wasn't any specific entity. There was just water in the dark. Then the spirit of God came along and passed over the surface of the water. Then God ordered light to come into existence and it did."

"The events were reported in the above version but the full content could not squeeze through. Now listen to Genesis in the words of a great literary artist. Nothing is added but the difference between non-art and art:

> 'In the beginning, God created the heaven and the earth. And the earth was without form and void; and darkness was upon the face of the deep. And the spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.'

"Borne on rich sounds and stately rhythm, the full, awesome content now emerges. Perceived through some incredible act of intuition long before science knew, then transmitted through fine art, is the main part of the Creation; not the details stated with questionable scientific authority but the sheer grandeur of it. And the concept does readily penetrate a receptive mind. (It is suggested at this point that the reader look to modern science for information regarding the creation of his world and then turn to the art form in Genesis for a grasp of the meaning of that information.)

"Moving from literature to painting, let's take, as our second example, Michelangelo's frescos on the ceiling of the Sistine Chapel in the Vatican. The subject is the same: "The Creation." Again, making a conscious effort to ignore the art, we see God an old man, appearing in a series of positions while creating a universe by gesturing at the void. Several young men distributed around the edges of the activity are watching. From this limited point of view, the work is trivial and God and his universe greatly underestimated.

"But Michelangelo was not one to underestimate his subject matter, as we shall see when we look again at the work, this time keeping the art qualities in mind. The figure of God, beyond its anatomical excellence, is a remarkably powerful form. With the head made slightly small in proportion and the garments left unbroken by surface decorations, the body appears to be very large. And surrounded by carefully measured space, the direction of movement strongly indicated by body positioning, the figure glides majestically through the composition. The powerful aspect is reinforced by the linear pattern that gives movement to the robes. If we let our eyes follow the dark lines indicating the creases and wrinkles in the cloth, we will note that God's robes do not flutter. In some parts of the painting, they drift and in others they swirl in great arcs as though filled with some superhuman force.

"The young men, the human observers at the edges of the scene, point up the superiority of God by furnishing a striking contrast. They're muscular but they are not strong. Their faces register emotions associated with human frailty - fear, bewilderment, foolishness, stupidity. Their hair blown about by some high wind, these men writhe and cower as though overwhelmed by the events they are witnessing. Only a portion of a great work, but enough to serve as an illustration.

"Switching to another art form let us consider Beethoven's Ninth Symphony. It was intended to express in music what Schiller had said in his poem "Ode to Joy." A trained listener, I'm sure, will agree that it is not necessary to know of the poem to get the impact of the symphony. Without benefit of words in his own language, without any obvious statement of content, the receptive listener hears a procession of rich chords, of themes singing through an extravagant number of variations, of a series of rhythm patterns driving deep into his being, and surging through the whole thing, a proclamation that there is indeed a higher level of joy than he had been aware of. The result is a feeling of exultation in the hearer that is hard to achieve away from the arts.

"It must, of course, be admitted that revelations of grandeur do not always accompany the perception of a work of fine art. Quite often the mood at the moment of contact or some extraneous condition can have a great deal to do with the receptivity to the work. But the rewarding experiences do occur. I'm sure that people who have the training and the willingness to appreciate the arts do, at some time or other get the artist's message with all its force." *

5. Assign students to record for the day, the number of verbal messages and non-verbal messages they received. Have them tell:

   . Messages they could not receive clearly, and why.
   . Types of "noise" they experienced.
   . Where and how the communication system broke down.
   . Numbers of times redundancy was used.
   . Number of different ways messages were conveyed to them.
   . Messages they received about their environment through observation.
   . Messages they misinterpreted.
   . Messages which could not be conveyed verbally.

6. Divide the class in groups for a buzz session. Let each group report on one of the above topics.

SUGGESTED RELATED ACTIVITIES:

1. Secure and display National Gallery or Metropolitan Seminar Prints. Ask students to observe and report their feelings about messages received from the paintings. Often they will not be able to put these feelings into words; at times they will have violent reactions for or against a painting. Ask them if it could be because:

   - They like or dislike the subject matter.
   - The painting recalls something good or has in their past experience.
   - The painting makes them feel a certain emotion.
   - They like or dislike the artist's technique.
   - They may not understand the artist's symbolism.

   Do not condemn these reactions. This is the first step in broadening student perception and sensitivity. Both will grow with exposure.

2. Make a study of symbols both in science and art. CUE'S symbol is ☿ which scientifically stands for the element mercury. Mercury was the fleet-winged messenger god of mythology. The mineral mercury was named for him because of its quicksilver qualities. (Experiment with some to see.) ☿ stands also for communications or messages, and since CUE stands for communications or messages brought to you, the symbol is represented on the cover of CUE Guides and elsewhere. Study other symbols and non-verbal communication such as pictures and rituals.

SUGGESTED RELATED ACTIVITIES:

Ask each student to choose a message and communicate it both verbally and non-verbally. Which is more efficient and economical of time and effort? Which carries the greater meaning? Help students realize we must utilize many means of communicating to maintain social cohesion and peace. Discuss the role of the arts as means of communicating with other cultures in a shrunken world. Assist students to realize that much difficulty and unhappiness in the home, society and world are caused by faulty communications or inability to communicate. Ask students to recall what they know of modern communication technology. Ask them to take the problem of utilizing this technology to improve communications in general, and in education.

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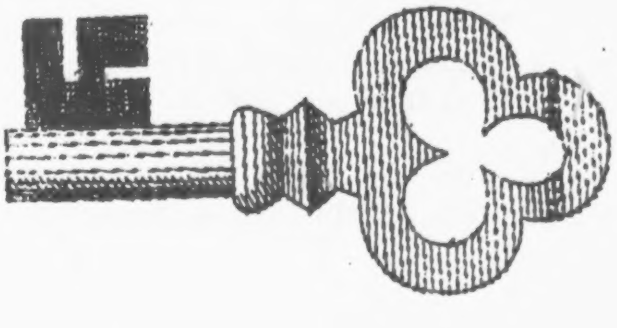
* Kenneth M. Scollon
(Saturday Review - February, 1964)

RELATED MATERIALS:

Filmstrip:
Sistine Chapel - (Life)
Recording:
Beethoven's Ninth Symphony



CULTURAL ITEM: "ART IN THE WESTERN WORLD" (Film)
30 min., Color, Encyclopedia Britannica Films.

CURRICULUM AREA: English or Assembly program

PURPOSES:

To acquaint students with paintings and sculpture of the National Gallery, and to interest them in painting, through explaining how paintings reveal the life and thought of peoples.

To orient them toward and assist them to appreciate the National Gallery School Exhibit.

SYNOPSIS:

This film presents in glowing color a panorama of masterpieces dating from medieval times to the present. The commentary points out characteristics of each period and gives insight into how the painting reveals the life of its time.

SUGGESTED PREPARATION OF THE CLASS:

To assist students to view the film with more understanding and appreciation, orient them as follows:

- This film will bring you a rapid overview of the collection of painting and sculpture in our National Gallery in Washington. Long ago, only nobles and the extremely wealthy could enjoy the beauty of these art treasures. In the more recent past, these great collections of art were enjoyed almost exclusively by millionaires who could afford to have private collections.
- Still later, the democratic spirit urged many wealthy collectors to donate their collections to the government for a national gallery, where all people could see and enjoy them. Even then, however, it was necessary to travel to Washington to see them. Today, thanks to modern technology color film and lithography, these art treasures are a "museum without walls" for all to see. This film will show you some masterpieces from the National Gallery. After seeing it, you will enjoy viewing at your leisure the reproductions of some of these paintings that hang in our halls.
- Some of the paintings may look strange to you at first, but remember that many were painted hundreds of years ago, when people thought differently than we do today. Art tells us what people have thought and done in the past. It tells of their dreams, their hopes, their fears, their ideals, their daily lives, and their history. Art is a universal language. It tells so much; we cannot hope to absorb it all in a day or a month or even years.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The ideas about life and religion in men's minds which produced the stiff formalized Byzantine art of the Middle Ages.

- How men of the Renaissance began to explore the world about them, painting what they saw and experienced, exploring with their minds into science and anatomy.
- How the drawing improves and the people and scenes become more real.
- The lifelike portraits of Holbein and Velasquez, as man's interest in himself grows.
- The idealized, pretty portraits of Van Dyck and Gainsborough.
- How an interest grows in common people and scenes, as shown in the Dutch painters Vermeer and Breughel.
- The portrait of Rembrandt in which he tries to depict character as well as likeness.
- The gay French paintings of Fragonard and Boucher which represent the pleasureful life of the French court.
- Turner's powerful seascapes.
- How American painters like Stuart and Copley were influenced by English painting (since there was no American school of painting at that time).
- The primitive American paintings. (These were usually done by people who painted houses and barns for a living and did paintings during the enforced idleness of winter.)
- The realism of Homer and Inness.
- The color and gaiety of the Impressionists and Post-Impressionists.

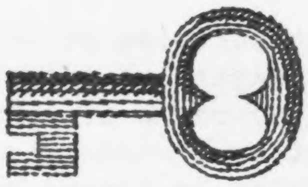
SUGGESTED FOLLOW-UP ACTIVITIES:

- To capitalize on interest aroused by the film, have students go immediately to the National Gallery reproduction collection hung in your halls, if possible. Ask them to find characteristics of the paintings shown in the film and listed on their sheet.
- Have the art teacher lecture the group, developing the thought trend of the film. (It is impossible to learn all about a painting in a day. The Gallery collection and other fine paintings should be hung where students can live with them to develop sensitivity and taste. Gradually, other points may be taught. Above all, avoid quizzing students on the dates and mere identification. Aim for larger appreciations and acceptance.)
- Teach students correct pronunciations of artists' names. Use Metropolitan Seminars of Art for pronunciation keys.
- Help students realize that art is man's way of conveying his history, hopes, fears and ideals to his own and to future generations. Perhaps one day some of the pupils may wish to engage in the arts. Today all people, not just the privileged few, can enjoy the beauty and enrichment of these masterpieces. Like our own wonderful American heritage of freedoms, the masterpieces are a treasury inherited from the past for all Americans to enjoy.
  (Note: Caution students that these pictures are merely reproductions useful for study but in no way a substitute for the powerful emotive messages of the originals.)

SUGGESTED RELATED ACTIVITIES:

- Make a bulletin board or case display of Metropolitan Seminar Prints.
- Ask students to select their favorite painting and tell why they like it.
- Ask students to find poems or music which relate to the paintings.
- Ask students to do a research paper on their favorite artist.

CULTURAL ITEM: "ART IN NEW YORK STATE" (Color Book)
New York State Council on the Arts



CURRICULUM AREA: English

Note: Sets of 35 copies of this book are in English CUE Kit.

PURPOSES:

To acquaint students with the art and beauty of New York State.

To familiarize students with important New York State artists.

SYNOPSIS:

This delightful book presents a condensed survey of New York State's impressive art heritage. This is the World's Fair selection and exhibition by state artists about New York State. This includes a group of Patroon portraits,so-called because they were commissioned by properous Dutch Patroons of upper New York State, the Hudson River school, and genre paintings.

All New York students should have this opportunity to know their state's cultural heritage.

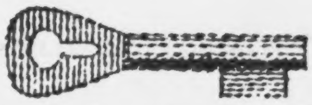
SUGGESTED PREPARATION OF THE CLASS:

In preparation for use of the book explain: In the early days of our country mere existence was a struggle so there was little time for the arts or other gracious aspects of life. However, art is a basic need of all men so soon artists began painting the people and scenes about them. Some of these artists were sign or barn painters or painted clock faces. In their spare time in winter they painted portraits and scenes. Untaught artists are called "primitive painters." We have many primitive painters today such as Grandma Moses. Some artists went to Europe to study. Here in New York State on the banks of the Hudson, the so-called "American Scene" made its debut. These early artists were faced with a constant struggle between a yearning for self discovery and a traditional dependence on Europe. Today the men whose work seems strongest are often the ones who struck out on their own to express the glories of their homeland.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The awkward but dignified and vigorous Dutch Patroon portraits, among the greatest examples of colonial art.
- How these portraits advance in skill.
- The early religious paintings taken from Bible illustrations.
- The way in which portraits lose Dutch toughness as they are influenced by England toward more elegance and urbanity.
- The European influence as shown in the landscapes of the Hudson River school paintings.

- The Romanticism of Thomas Cole.
- The allegorical paintings of Durand.
- The landscapes of John Constable founder of the Metropolitan Museum.
- The silvery outdoor scenes of John Kennett.
- Portraits by Samuel Morse, inventor of the telegraph and founder of the National Academy of Design.
- Animal paintings by John James Audubon.
- Genre paintings by Quidar and Mount.
- Paintings by George Inness and others.



SUGGESTED FOLLOW-UP ACTIVITIES:

Discuss with the class as they view the paintings:

- The development of skill and technique as shown in early Dutch paintings.
- The basic American simplicity and lack of artificiality in the paintings.

Explain to the class: During the 18th century because of scientific advances and discoveries, man came to feel that the universe which had formerly struck him as beyond his understanding, now could eventually be comprehended through science. Science and reason were the answer to all problems and the keys to control of the environment.

Some persons revolted against this idea and felt that the real happiness of mankind was not in science but in going back to nature. Artists of the Barbizon school in France expressed this idea in romantic paintings of nature. A group of New York State artists were influenced by the Romanticism of the Barbizon school and came to be known as the Hudson River school. The most outstanding of these were Cole who painted the wild beauty of American in allegorical paintings where humans are dwarfed by nature; Durand, a realist in detailed powers of observation and romantic in his choice of subject; Kennett whose favorites were seacoast paintings and Church spontaneous, luminous and simple in his strong statements. Other artists such as Samuel Morse, Robert Fulton, and John James Audubon are also represented in this collection.

If possible show paintings by Claude Lorrain and others of the Barbizon school.

Explain that "genre" painting is simple everyday scenes of ordinary people and things.

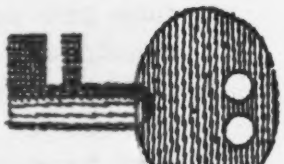
View the painting of Washington Irving's House by Inness, then the Quidor painting of Ichabod Crane. Have students read or tell the "Legend of Sleepy Hollow."

Discuss the social customs genre paintings reveal.

Discuss paintings of scenes or people of the area of your particular area and how they reveal the history,ideals and values of the people. Correlate the paintings with literature and music expressing the romantic such as Washington Irving's "Sketchbook" and James MacDowell's "Woodland Sketches."

CULTURAL ITEM: "WHAT IS A PAINTING?" (Film)
20 min., Color, Metropolitan Seminars in Art.
Print 1 (Portfolio 1), Prints 13,14,15 (Portfolio 2),
Prints 53,53 (Portfolio 5)

CURRICULUM AREA: English or Assembly



PURPOSES:

To help students learn to look at and really "see" a painting, and thus establish bases for increased appreciations.

SYNOPSIS:

This film gives new insight into the question - "What is a Painting?" - by sensitively exploring canvases with the eye of the camera and presenting explanatory diagrams and illustrative examples, as John Canaday helps us perceive that a painting is an arrangement of lines, colors and textures, which expresses a mood or idea. Even the famous face of the Mona Lisa is only a climax of the wonderful arrangement of lines. This film is a truly valuable aid in helping students learn to look and really "see" what goes on in a painting.

SUGGESTED PREPARATION OF THE CLASS:

To prepare students for the concepts presented in the film, explain: Most people see a painting as just a picture of something; a girl, a dog, a house. They judge the picture by how real it looks, or how amusing or beautiful it is. We can get pleasure from art at this elementary level of appreciation, but if we remain at this level we are closing off from ourselves a whole world of knowledge, insight and enjoyment.

More informed people enjoy paintings for their story content. Sometimes this is a simple, self-apparent story, like that of a boy stealing candy; other times we must know mythology and Biblical lore to understand the stories the pictures tell.

All the above types of pictures are simple and easy to understand by everyone. However, if we enjoy pictures only for pictorial content we miss the real joy of paintings. Of course, whether we realize it or not, we are unconciously affected by elements of higher levels of appreciation for the artists, arrangement of lines, colors and textures produces feelings and reactions in us. If we learn what these elements are, and how the artist uses them to produce the effect he wants, we are learning the language of art which opens up a new world of non-verbal communication. Learning this language also opens up to us an entire lifetime of pleasure in the fascinating world of art.

This film will help us understand something about line, form, shape and color. Long ago men used art as magic and, as you will see, art still has the quality of magic.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The composition of verticals, circles and diagonals in Hartnett's "Violin."
- How the composition of Hartnett's realistic painting is much like Mondrian's "Rhythm of Straight Lines."
- How the spotting of circles in the painting emphasizes and repeats the curves of the violin.
- How Braque breaks up and rearranges the elements of objects in his painting.
- The compositional lines of the painting of Whistler's Mother. (It is significant that the artist's title for this work is "Arrangement in Gray and Black.")
- How lines express two different moods in the two Chinese prints.
- How the serpentine lines of the Mona Lisa cross the surface of the figure and go off into the distance to give the painting an air of infinite mystery.
- The contrast between the sophisticated, enigmatic "Mona Lisa" and simple straightforward "Madame Renoir" in color, use of line, pose and form.
- How dreams, moods and social comment are expressed in painting.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To further understanding of the elements of painting:
    - Contrast use of line, form and color in Prints 13, 14, 15.
    - Help students realize art is not nature. Even in the realistic Hartnett's "Violin," the composition is carefully selected and arranged.
    - Discuss how Mondrian has eliminated subject matter from his composition.
    - Point out the brilliant vivacity of Dufy's "Violin." Here the arrangement by the artist is more evident. In Braque's musical forms, the artist has taken lines, forms and shapes apart, and has rearranged them in a highly personal manner.

2. Study the differences in feeling suggested by the line quality in the two Japanese prints. Help students see the abstract design quality by covering the heads of the dancers and turning prints on their side.

3. Study other prints to see line quality, composition. Ask students how they feel about "Mona Lisa" and "Madame Renoir." Lead them to see that the elements of line, form and color have been used by the artist to produce these feelings in them.

4. Explain that to understand art we must learn its language. Today we learned something about line and how it can produce feelings in us. We also learned something about "abstraction." Braque's paintings were abstractions. They were taken from a real subject but the elements of the objects were rearranged and looked less like

a violin. In Dufy's "Violin" we saw distortion. An object's shape is often changed by painters to fit the pattern into the design of their painting or to heighten the emotional effect of an object.

We have seen three Styles of painting. Hartnetts "realism" (which is, as we can see, not nature, for it is definitely arranged and selected by the artist); Braque's "abstraction," Dufy's personal calligraphic or linear style; style is the manner in which a picture is painted. It can be intensely individual or a shared style like Impressionism. Style is one of the ways in which an artist makes his thoughts and feelings visually comprehensible.

SUGGESTED RELATED ACTIVITIES:

1. Show the CUE film "Line."
2. Study prints of work of Blake, Ryder, the Surrealists, Bosch, Klee, Miro, Rivera, Daumier from Metropolitan Seminars. Ask class how these paintings make them feel and why. Stress the fact that each artist is communicating in his own way.

SUGGESTED RELATED CREATIVE ACTIVITIES:

To promote understanding of how mood is produced:

- Play excerpts of Debussy's "La Mer" or "Clair de Lune."
- Display prints by artists listed above.
- Help students build up a vocabulary of words expressive of the moods invoked.
- Ask students to write a paragraph which expresses the mood invoked by some art work.

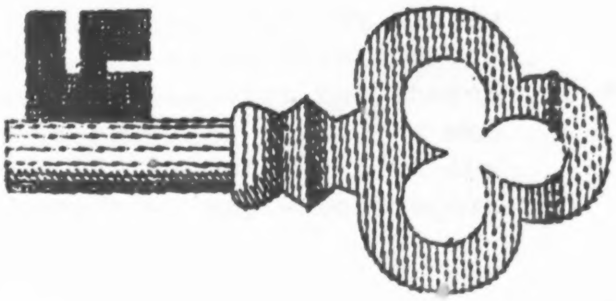
RELATED MATERIALS:

Films:

What is Art - Why Is It? (Encyclopedia Britannica Films)
Surrealism Bailey Films)
Impressionism (Bailey Films)
Line (Film Associates)

Books:

Learning to Look, Joshua Taylor. (University of Chicago Press, 1957, Chicago, Illinois.
Art Always Changes, Ray Bethers. (New York: Hastings House, 1958)



CULTURAL ITEM: "LET'S LOOK AT A PAINTING" (Filmstrip)
63 Frames, Color, Encyclopedia Britannica Films.

CURRICULUM AREA: English or Assembly

PURPOSES:

To assist students to learn the elements and language of paintings so that they may better receive their communications.

To teach students to "look" and "see."

SYNOPSIS:

This filmstrip illustrates the elements of painting - color, form, space, texture, tone and line - with a series of paintings. It further explains and illustrates space, balance, rhythm, proportion and unity. It provides a fine insight into understanding the communication of paintings; understanding leads to appreciation.

SUGGESTED PREPARATION OF THE CLASS:

Help students to understand that we have a cultural heritage of paintings which can stir our imagination and mold our sensibilities, if we but learn their language and understand their communications. The student who remains unaware of these visual and spatial sensations is being cheated of his birthright. This filmstrip is an introduction to that language of paintings.

STUDENTS SHOULD LOOK AND LISTEN FOR:

- The powerful emotional effect of color.
- The difference between warm and cool color in "Winter Storage" and "Carolina Low Country."
- How warm colors seem to advance and cool ones seem to recede.
- How painters use color to attract and direct the eye over the picture.
- How each color in a painting affects the color next to it.
- How small dots of colors are blended in the eye.
- How sharp contrasts of tone are dramatic, and delicate changes of tone are restful. Dark tone creates mystery, while light tones are gay.
- How all forms come from basic geometric shapes, such as the cone, cylinder or sphere. These simple shapes can be built into complicated forms.
- How line can suggest movement, emotion and rhythm.
- How the illusion of space is created on the canvas.
- How when forms are flattened space becomes two-dimensional staying within the surface of the canvas.
- How composition is the result of the united elements.
- Formal and informal balance, and how it is achieved.
- How rhythm is achieved by repetition, diagonal lines, curving forms and bright colors.
- Proportion - the relationship of forms.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Secure Metropolitan Seminar prints.

2. To make the concepts acquired from this strip part of students' working knowledge, give them a list like the following to watch for as they go about the halls viewing the National Gallery paintings and prints (or secure and display National Gallery CUE prints):

   cool color
   warm color
   color directs the eye
   colors affect adjoining colors
   sharp contrasts
   delicate tones

   forms are basically geometric
   line can suggest movement, rhythm, emotion
   formal or informal balance
   rhythm through repetition, diagonal lines
   curving forms
   how paintings make them feel

3. Later secure Botticelli's"Primavera" Metropolitan Seminars Vol. 5, Prints 58-59; National Gallery Prints; 340 Lippi's -"Tobias and the Angel;" 885 El Greco's -"Laöcoon."

   Discuss the choreographic dance of Botticelli's line. Notice the line of the flying drapery in "Tobias and the Angel." Observe how the tortured diagonal lines of El Greco's "Laöcoon" involve the viewer emotionally.

4. Color - Secure prints of works of Tintoretto Matisse, Renoir and discuss the charm of the color. Point out the difference of tone painting as done in the Renaissance, with greys and darks as shadows, and color painting as done by Matisse.

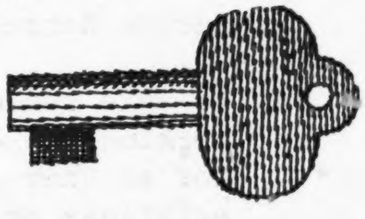
5. Space - Secure and display Gozzoli's "Detail of the Journey of the Magi," Metropolitan Seminars, Vol. 5, Print 49. Point out that despite the fact the artist shows foreground and background that he has accepted the limitations of two-dimensional space. The mountains and other background detail are decorative and flattened.

   Print 19, Vol. 2 - Velasquez' "Maids of Honor." View the more spacious quality of this painting. Space extends far back through the open door, out to the sides, through the window and even out in front of the canvas, as is suggested by the reflection of the king and queen who are sitting for their portrait beyond the picture plane.

6. Texture - Secure prints of Van Gogh's "Sun Flowers" and other paintings to illustrate texture. Ask students to watch for painted textures in other works.

7. It is wisest not to press a student who seems disinterested in art. Exposure to good works of art will tend to develop sensitivity. One cannot learn all about art in a lesson, a term, or a lifetime. These suggestions are but keys to open up new vistas to the magic world of art.

CULTURAL ITEM: "ART IN AFRICA" (TV and Film)
(with Douglas Frazer, art historian archeologist at
Columbia University.) 29 min., B & W.
(No. 3, "Cultures and Continents")



CURRICULUM AREA: Focus on Other People Places and Times

PURPOSES:

To provide insight into the meaning and purpose of African traditional art in African society.

To provide insight into how these traditional forms have inspired western artists.

SYNOPSIS:

Art in Africa was a means by which man could control the vital forces of his world. It was an art of action through which all the forces of the universe came dramatically alive.

Fifty years ago there was little appreciation of primitive African art in western society. Today at the time when Africa is ceasing to create these works we find them meaningful and beautiful.

Two revolutions have contributed to this new appreciation of African traditional sculpture.

1. The Cubists, people like Braque, Leger and Picasso, were influenced by African sculpture and began to paint in strange bold shapes and masses.
2. This in turn changed western ideas of art. They found new beauty in these plastic forms. We can now enjoy this art.

Village artists learn the traditional forms of their society and perpetuate them in their work. To change them radically might incur the wrath of ancestor spirit powers.

Traditional African art is tied up with the life of the people. It is "used" in group experiences, some esthetic, some social, some religious. Almost all African art has a serious symbolic purpose -- to gain control over a particular force, supernatural or human, that threatens African society. These threats might be crop failure, witchcraft, sorcery or illness. Art is used in ceremonies at all important times of life: birth, death, marriage, puberty. It is often used to secure social justice, to ease tension or confer authority.

Traditional African art has its roots in ancestor worship and some forms of it date back to 5000 B.C. The courtly art of Africa was intended to honor the godly king.

For us art is an esthetic personal experience, for the African it is a group experience which links the spiritual and physical world in one. For us the world of art emphasizes change, new forms, new techniques, new ideas. For the African, it is a tradition which controls the dangerous forces of the world. Yet perhaps we are not so far apart for now western artists find kinship and inspiration in these traditional values.

SUGGESTED PREPARATION OF THE CLASS:

1. Secure and display prints of paintings by Braque and Picasso which show African influence.

2. Provide the class with a background of information from the synopsis.

KEY WORDS:

traditional
Cubists
social disintegration
ephemeral
"lost wax" process
ancestor veneration
symbolism
sorcery
Cubism
plastic (art term)

PUPILS SHOULD LOOK AND LISTEN FOR:

- The ways in which traditional art is "used" in Africa.
- The factors which have brought about the appreciation of traditional African art in western society.
- The symbolism incorporated into the masks and sculpture.
- Why the village artists preserved traditional forms.
- The courtly art and the "lost wax" process.
- The role of art in traditional Africa as contrasted to the role of art in our society.

SUGGESTED FOLLOW-UP ACTIVITIES:

To deepen student insight, discuss with the class:

- The role of art in primitive societies as a magic which enabled man to exert some power over his environment through imagined power of art symbols. Include American Indian, Eskimo and other primitive societies.
- The role of art in traditional Africa in warding off evil, in ceremonies, in securing social justice, in easing tensions, in conferring power.
- The role of art today in our society in:
  - Securing justice - (political cartoons, paintings by Diego Rivera, Siqueros, others who call attention to society's evils). (Use Metropolitan Seminars.)
  - Satirizing elements of society (Goya, Blume, and others).
  - Emotional release of artists and viewers.
  - Conferring honor (portraits Holbein, Van Dyck, and others). (Illustrate with plates from Metropolitan Seminars or others.)
  - The symbolism of African art.

- The symbolism of our own art (Ask art teacher for help here, see CUE Insights).
- Why has the art which formerly seem ugly to western eyes now become interesting and even beautiful? (Suggest that often we do not like things because we do not understand or know very much about them. Exposure and reflection often bring about understanding and appreciation.)

SUGGESTED RELATED ACTIVITIES:

1. View paintings by Braque, Leger and Picasso which show influence of African art.
2. Some students may wish to look up the "lost wax" or "ciré perdue" process and explain it to the class.
3. Other may wish to paint or carve masks with symbolic detail.
4. Encourage students to collect and display photographs of, reproductions of, or real primitive art.

SUGGESTED RELATED CREATIVE ACTIVITIES:

1. Ask students to write a paragraph or two comparing the role of traditional art in Africa with the role of art in our society.
2. Ask them to write a short piece on symbolism in primitive art.
3. Ask them to write a paragraph on art as a force in society.
4. Use these reports as basis for group activities such as panel discussion groups.

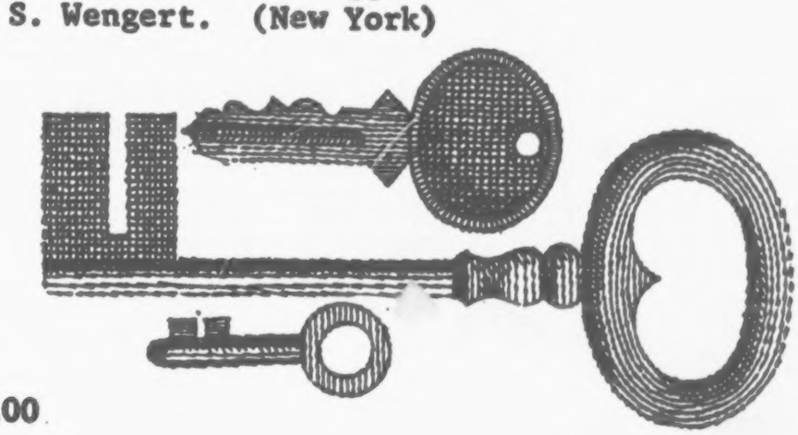
RELATED MATERIALS:

Films:

Buma - African Sculpture Speaks. (Encyclopedia Britannica Films)
Loon's Necklace. (National Film Board) Show symbolic use of masks in North American primitive culture.

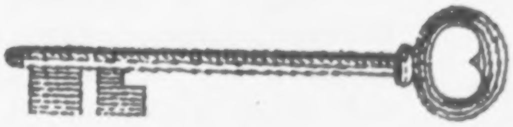
Books:

African Art of the Negro People, E. Leusinger. (New York)
Primitive Art, Douglas Frazer. (Garden City, Long Island, New York)
Sculpture of Africa, Eliot Elisofon and William Fogg.
Sculpture of Negro Africa, Paul S. Wengert. (New York)



CULTURAL ITEM: "THE ARMORY SHOW 1913 - 1963" T-V
(With Milton Brown, Professor of Art, Brooklyn College)
58 minutes.

CURRICULUM AREA: Understanding Modern Art.



PURPOSES:

To assist students to understand the revolutionary impact of modern art of the 1913 Armory Show on American traditional conservative tastes.

To assist students to understand the differences between the traditional and the new art.

To familiarize them with the works of important modern American artists.

SYNOPSIS:

Prior to 1900 in Europe the old ideas of painting and sculpture gave way to an art free from naturalistic restrictions - Fauvism, Cubism, abstraction sprung up as new art forms. American artists who went to Paris such as Alfred Muller and Marsden Hartley brought back these foreign ideas to the United States. New York artists affected by these ideas organized to show the works of artists working in these new ways at the MacBeth Gallery in New York. They were George Bellows, who interested artists in painting the contemporary scene, William Glackens, who fought to win young artists with an independent point of view the right to be seen, Maurice Prendergast, Robert Henri and John Sloan. Pictures and sculpture like these had never been seen in America before. They revealed a whole fresh new world of art. The work of Leon Kroll and William Zorach helped wake up the public from romantic realism. Joseph Stella influenced by Italian Futurism saw and painted America in a new way. He taught artists to see its dynamism, speed and vitality and to express it in a new way in light, pattern and color.

The aim of this group was to break the stranglehold of the American Academy of Design on American art and taste. They formed an association of artists to have an exhibit of foreign and American contemporary art from Post Impressionism through Cubism at the old Armory in New York. The weird new forms of the show caused bewilderment, laughter, and indignation.

The history of art consists of a series of revolutions and in each there are two or three key paintings which express this spirit of revolution.

Arthur Davis and Walt Kuhn were the chief artists of the Armory Show. They made it what it was. They wanted to present a vitalizing change in continuity. Evolutionary movements are noted in the works of:

. Delacroix whose turbulent forms, excitement and color are attempts to attach academic ideas to the romantic.

- Impressionists who returned to naturalism.
- Cezanne who revolted from the over-naturalism of the Impressionists.
- Van Gogh who introduced another element of the transformation of Impressionism; reintroduction of emotion and feeling.
- Gauguin who emphasized linearity, flat patterns with heightened color and reintroduction of subject matter.

Nineteenth century art is intimated in the works of the three great masters:

- Cezanne, who paved the way for Cubism.
- Van Gogh, whose work led to Fauvism.
- Gauguin, whose interest was flat pattern line and color.

Their influence can be seen in the work of Matisse who took what was recognizable form and distorted it in line and color until it was almost incomprehensible to the public. This Cubistic systematic distortion was his greatest contribution. Picasso and Braque followed the cubistic style and painted things never seen before. People flocked to the show, laughed, gaped, criticized; cartoonists had a field day; but after it was over American art was never the same.

The show divided the American public into two parts, traditional and modern. It killed sentimental taste and changed the look of furniture, books, magazines, and housing. It was the door to our century.

SUGGESTED PREPARATION OF THE CLASS:

1. If possible, show class some samples of what is meant by the sentimental art of early 19th century. Ask their opinion of it. Mention that many artists thought this kind of art empty and meaningless. They wanted something with more vigor.

2. Utilize the plates from the Metropolitan Seminars of Art to establish what is meant by the terms Realism, Romanticism, Cubism, Fauvism, Abstraction.

Realism - the artist tries to paint life photographically as it looks on the surface.

Romanticism - the artist presents highly colorful and romantic subject matter, often with distortion and turbulent movement for heightened emotional effect. Often the paintings tell a story.

Cubism - artist tries to reduce all forms to basic geometric forms: cubes, cones, spheres and other shapes, for a more plastic sculpturesque quality. He is interested more in the relationship of forms and design than in subject matter.

Fauvism - Distortion, thick lines, rough surfaces caused these painters to be called fauves (wild beasts).

Abstraction - the artist is interested in weaving the forms, lines, colors and planes of his subject into a single cohesive design. In so doing the subject looses its realistic quality and becomes abstracted as certain elements in it are emphasized, distorted or omitted. The subject may or may not be recognizable as a natural form in the finished work.

3. Explain the background and importance of the Armory Show from the synopsis.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The reason why American art in early 1900 lacked vigor.
- The reason why the Armory Show was held.
- The work of William Zorach and Joseph Stella and others who woke up the public to new ways of seeing.
- The painting that caused the most furore (Nude Decending the Staircase).
- The excitement and romanticism of Delacroix.
- The cubism of Cezanne.
- The intense feeling of Van Gogh's work.
- The line and flat pattern and color of Gauguin.
- The distortion and pattern of Matisse.
- The reaction of the public to the show and its final results.

SUGGESTED FOLLOW-UP ACTIVITIES:

Discuss with the class:

1. Why was it difficult for artists with new ideas to show their work? Is it only in the field of art that people tend to reject new ideas? Why?

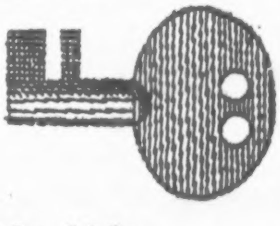
2. Why are we not shocked by the works of the Armory Show of 1963?

3. What was Marcel Duchamp trying to show in "Nude Decending the Staircase?" (Motion.)

4. Why is art always changing? (New ideas, new inventions and discoveries, new forces in society.)

5. What 19th century invention affected painting styles? (Photography could be more realistic than the painter. He therefore turned to new forms of expression.)

6. What was the eventual outcome of the Armory Show of 1913?



SUGGESTED RELATED ACTIVITIES:

1. Ask students to select an artist they admire and report on his life and works.

2. Teacher and students together may select prints which display the progression of art movements from realism to Post Impressionism, Cubism, Fauvism to abstraction. Make a show case display of prints of these.

CULTURAL ITEM: "INFORMATION, PERSUASION, PROPAGANDA" (Filmstrip)
frames B & W, SVE Communication Series

CURRICULUM AREA: Listening

PURPOSES:

To alert students to the necessity for discrimination in listening and to show them ways to identify types of information.

To alert them to the role of the arts in propaganda.

SYNOPSIS:

This cartoon illustrated filmstrip explains in simple statements the difference between facts and opinions and gives insight into what propaganda and persuasion are.

SUGGESTED PREPARATION OF THE CLASS:

To orient students for the concepts presented in the strip explain: We are constantly bombarded with message by mass media, friends and acquaintances. Listening to interpret and discriminate what is true, false, and debatable among this information is a skill we must all develop.

To see how discriminating a listener you are,mark these statements True, False or Debatable. Write these or similar statements on the board:

Vote for John Brown! He's the tops.
Rain is forecast for Tuesday.
I have a headache.
Lincoln would never have done this.

After students have made their decisions say, "Now this film will help us decide how well you have discriminated."

PUPILS SHOULD LOOK AND LISTEN FOR:

- Why it is important not to confuse subjective and objective statements.
- How true statements contain facts which can be checked and proved in the outside world.
- Why it is impossible to prove subjective judgments.
- How some people confuse fact and feeling.
- How statement of feelings is an opinion which can't be proved.
- How information is cool - it informs of facts.
- How persuasion is warm - it asks the listener to feel something,to like or dislike, approve, disapprove, be for or against - to do something
- How good listeners check the facts, question motives, consider the effect of the response.
- How propaganda is persuasion on a grand scale to shape public opinion .
- How the listener detects propaganda.

SUGGESTED FOLLOW-UP ACTIVITIES:

Ask students to review their decisions on the statements. Discuss:

- Why statements are true, false or debatable.
- Ways to detect propaganda - Ask yourself: What are the speaker's motives? Are all the facts in? What facts are left out? What does he want me to do? How will my response affect myself and others?
- Help students realize propaganda may be good or bad; that it is their duty as a citizen of a democracy to be alert to propaganda and all messages; to be able to recognize truth and make wise decisions.
- Discuss the role of the arts in propaganda. Since the arts are forms of supercommunications which powerfully effect the emotions they are often used for propaganda, purposes.
- Consider: The effect of Uncle Toms Cabin on the slavery question.
- The effect of writings of Charles Dickens on child labor and other social conditions in England.
- The effect of the writings of James Baldwin on Negroes in America, on others.
- Read protest poetry from Africa and the Phillippines (Cultures and Continents CUE Lessons "Voices of Africa" and "Portrait of the Artist as a Filipino").
- What is the purpose of a book like Orwell's "Animal Farm"?
- Discuss the purpose of cultural exchange of arts with Russia and other countries.
- Discuss the propaganda of advertising and politics.
- **Point out** and explain propaganda techniques such as "Glittering Generalities," "Bandwagon," "Homefolks Approach," "The Big Lie," others.
- Show protest paintings of Goya, Rivera and others (see Metropolitan Seminars).
- Discuss why Russia allows only art which praises the state.
- Point out how art and architecture was used by churches in the Baroque period to counter the tendency of people to drift away from blind faith in their religion.

RELATED ACTIVITIES:

Ask students to listen and read for propaganda, to report on and analyze it for the class.

Ask certain students to give a talk. Ask the class to analyze these talks for fact, opinion, and propaganda.

RELATED MATERIALS:

Film:

Propaganda Techniques. (McGraw-Hill)

Filmstrips:

SVE Communication Series (CUE)
Metropolitan Seminars

CULTURAL ITEM: "WATCHING BALLET" (Film)
30 min., B & W, New York City Ballet Society.

CURRICULUM AREA: Communications

PURPOSES:

To acquaint the viewer with the beauty of the ballet, so that he may view it meaningfully.

To create an interest in ballet through helping the observer to understand what it is, the various positions, movements, and styles.

SYNOPSIS:

Jacque d'Amboise and Allegra Kent of the New York Ballet Company demonstrate the various positions, styles and movements of ballet and show how the various styles of ballet change basic steps. This film is ideal for preparing students to see ballet meaningfully or simply to acquaint them with the art form.

SUGGESTED PREPARATION TO THE CLASS:

1. Prepare bulletin board with flat photos, prints, or paintings of ballet dancers. (See Metropolitan Seminars Degas prints)

2. Use photos or prints as basis for discussion of what ballet is.

3. To prepare the class for thoroughly understanding what ballet is, give them this brief background:

The dance is a means of communicating feelings through movement. It plays a vital role in the lives of all primitive people. Dancing as an entertainment flourishes only where people can afford time and money to watch performers more skilled and graceful then themselves. In Renaissance the Medicis paid for open air processions of costumed courtiers. In France this custom developed into dance displays which resulted in the birth of the ballet in 1581 in the "Ballet Comique de la Reine" which was planned and danced by the courtiers and was more like a stately procession than like ballet as we know it today. Even Louis XIV danced the ballet.Soon ballet was used as part of the opera and was put on the stage where the movements of the dancers could be seen by an audience. The stately gliding changed to livelier steps and more complex patterns. Thus ballet ceased to be a leisure hour performance of courtiers and became the lifetime study of an expert paid to dance.

Louis 14th founded the Royal Academy of Dance in the Louvre. There, were devised the basic five positions which are still the basis of classical ballet which uses these traditional movements and positions and combines them in inventive ways to create a design of movement in space. It consists of a series of solo and group dances performed to music telling a story or expressing a mood or idea without words. The person who invents and arranges the dance is a choreographer. In ballet we can enjoy the beauty of the body in the dynamic movement of the dancers. To appreciate ballet fully we should know something about the basic positions, characteristics and styles.

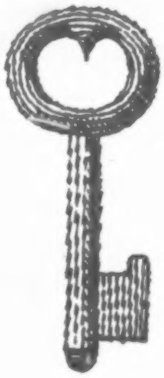
Place key words and names on the board and give correct pronunciations. (See World Book, Vol. 2, p.63.)

KEY WORDS:

George Balanchine
(Choreographer)
tutu
plié
romantic
attitude
Arabesque
minuet
Louis Quatorze
(Louis 14)
ballerina
entrechat
dramatic
flamboyant
glissade
position
divertissement
grand jeté

PUPILS SHOULD LOOK AND LISTEN FOR:

. What is ballet?
. The five basic positions. (See World Book)
. The movements:
    plié - (springing movement)
    battement - (getting legs away from self)
    entrechat - (legs cross rapidly in air)
    grand jeté - (great leap)
    plancher - (to the floor)
    arabesque - (on one leg body bent, other leg back)
. How the various styles change the basic steps.
. The essentiality of smoothness of movement.
. The various styles.
. The finger turn.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. Ask various student volunteers who know ballet to:

   . **Assume** the basic five positions.
   . Perform the various steps and perform if possible.

2. Discuss the beauty of the ballet and how it is performed in various countries; its importance in Russia.

3. Explain: in the early days of ballet themes were taken from Roman and Greek myths but more and more they came to be taken from romantic legends of the north. Greek gods gave way to sylphs and fairies of the northern forests. Ask students to choose a myth folk or fairy tale you have read which would make a good ballet.

4. Acquaint students with famous ballets:

Les Sylphides, Scheherazade, The Nutcracker, Afternoon of a Faun or other by showing filmstrips as class listens to the music.

SUGGESTED RELATED ACTIVITIES:

1. Take the class to a ballet performance or show a film of one.
2. Ask students to do research on Russian , Mexican peasant, English, and American ballet.
3. Ask a student to report on the rigorous training necessary for accomplished ballet performance.
4. Have especially interested students do research on famous ballet dancers such as Marie Taglioni, Nijinsky, Anna Pavlova, Margo Fonteyn, Nuriyev or impresarios such as Serge Diaghilev, and Michel Fokine.
5. Some students may wish to do research on the art of choreography -- the art of dance notation.
6. Ask physical education teachers' cooperation in helping students to create an original dance to express an idea or story.

RELATED MATERIALS:

Films:

Ballet Girls. (Brandon Films)
Afternoon of a Faun. (Brandon Films)
Ballet of Romeo and Juliet.

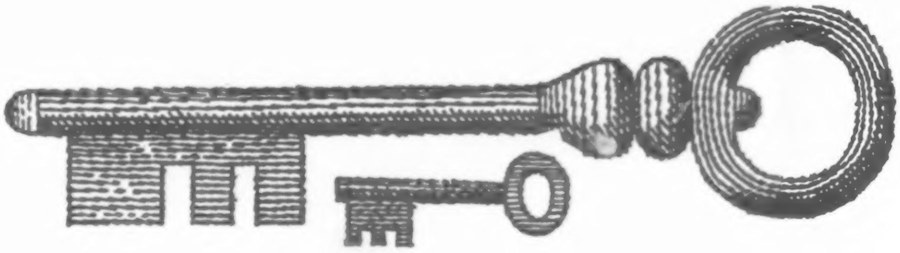
Filmstrips:

Society for Visual Education filmstrip and record series:

Sorcerer's Apprentice	Swan Lake
Scheherazade	Nutcracker

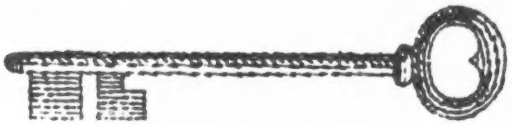
Books:

Book of the Dance, Agnes de Mille. (1964)
The Wonderful World of the Dance, Arnold L. Haskell. (Garden City Books, New York, 1960)



CULTURAL ITEM: "HOW TO READ A ONE-ACT PLAY" (Filmstrip)
47 frames, Color, McGraw-Hill Book Co.

PURPOSES:



To introduce the study of the one-act play.

To provide students with a background for analyzing the structure of the one-act play and comparing it with the short story.

SYNOPSIS:

The one-act play is characterized by: a setting, incidents and characters that fit this setting, a theme, and a plot. There are few characters in a one-act play, but always one main character upon whom attention centers. The structure of the one-act play is like that of the short story: an "explosive incident" that starts the action, a series of incidents that rise to a climax, falling action and outcome.

"Ile," by Eugene O'Neill, is analyzed as to these points of character, theme, and plot structure.

SUGGESTED PREPARATION OF THE CLASS:

Drama is one of the oldest forms of literature. More than any other form, it brings a story to life because, if acted, the audience sees the situation being acted out by real people; if read, the scenes of the story are recreated by the reader's imagination.

Tell the class that as they watch the filmstrip they will see how similar the structure of the one-act play is to the structure of the short story. The good one-act play, like the good short story, creates a single impression. However, the play and the story differ in several important respects. Ask students to watch for these differences.

KEY WORDS AND TERMS:

Setting
Introduction
Climax
Outcome
"Explosive incident"
Theme
Conflict
Plot
Rising action
Falling action
Tempo
Suspense

PUPILS SHOULD LOOK AND LISTEN FOR:

- The ingredients of the one-act play; how these compare with the ingredients of the short story.
- The three parts of the play.
- The pattern of the typical one-act play plot.
- Illustrations of the above points by reference to "Ile."

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the filmstrip, including questions such as:

   - In what ways is a one-act play like a short story? In what ways is it different?
   - What are some of the important things to watch for in a one-act play?

2. Assign the reading of "Ile" or another one-act play. The teacher might at this time like to introduce a unit on the one-act play, including play reading, analysis and dramatization. As each play is read, tell pupils to look for:

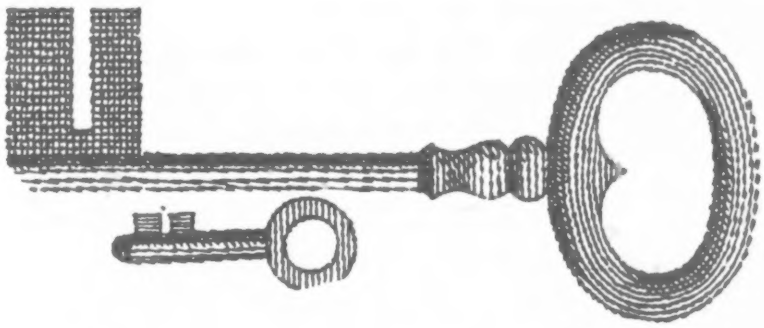
   - The time and place of the story.
   - The incident which starts the chain of events.
   - The climax.
   - The order of events leading to the climax (the rising action).
   - The events between the climax and the end (the falling action).
   - The Outcome.
   - The main character and the conflict he faces.
   - The tempo.
   - The theme.

3. The teacher might like to suggest a group of one-act plays for supplementary reading. The list might include:

Lord Dunsany: "A Night at an Inn"
Lady Gregory: "Spreading the News" (For later grades.)
Maurice Maeterlinck: "The Intruder"
Middlemass and Hall: "The Valiant"
A. A. Milne: "Wurzel-Flummery"
Eugene O'Neill: "Ile"
William Saroyan: "Hello Out There"
John Millington Synge: "Riders to the Sea" (For later grades.)
Booth Tarkington: "Beauty and the Jacobin"

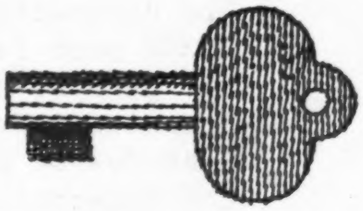
RELATED MATERIALS:

Anthologies: Cerf and Cartmell, eds.: 30 Famous One-Act Plays
Cohen, ed.: One-Act Plays
Hackett, ed.: Radio Plays for Young People



CULTURE ITEM: "THEATER: FROM RITUAL TO BROADWAY" (Filmstrip)
73 frames, B & W, Life Filmstrip

CURRICULUM AREA: The World on Stage
History of Drama



PURPOSES:

To trace the steps by which drama has developed from the first Dionysian festivals to the modern theater.

To awaken interest in reading plays from one or more of the great periods of drama.

To emphasize that drama reflects man's never-ending search for fundamental truths.

SYNOPSIS:

Over the years, theaters have taken many forms and drama has been of many types. The filmstrip traces the development of drama through some of its highlights, including: primitive dance, Greek tragedy which grew out of religious ritual, Greek comedy which grew out of the Dionysian festivals; Roman, Medieval, 17th and 18th century drama, and modern theater.

The filmstrip traces the development of comedy from the Greek through Roman comedy and farce, the 16th century Commedia dell 'Arte, Restoration comedy, 18th century French comedy, to the diversity of comedy forms that Americans have enjoyed. Tragedy is traced from the Greek drama contests through the Roman tragedies of Seneca, the rebirth of serious drama after the Dark Ages in the medieval church, the medieval mystery and miracle and morality plays, Elizabethan tragedies, to the various themes dealt with in modern serious drama.

SUGGESTED PREPARATION OF THE CLASS:

Drama is as old as is man's desire to act out his experiences for an audience. The beginnings of drama were probably around a camp fire when primitive man enacted for his fellow tribesmen the story of the day's hunt.

Knowledge, rather than conjecture, however, begins with the Greek theater. This filmstrip will show you how the theater as we know it has evolved over the last 2500 years.

KEY WORDS AND TERMS:

arena
Aristophanes
Menander
Plautus
Seneca
Dionysus
mime
pantomime
farce
stock figures
mystery play
slapstick comedy
buffoonery
Terence
miracle play
morality play
fantasy
Commedia dell 'Arte

PUPILS SHOULD LOOK AND LISTEN FOR:

- The diversity of settings in which drama has been presented.
- Man's need for drama.
- The purpose of primitive dance.
- Transition from ritual to dramatization of human experience.
- Features of the Greek Theater - chorus, stage elevations, actors
- The conventional masks of comedy and tragedy.
- The stock figures of the Commedia dell 'Arte; influence on later comedy.
- Medieval guild productions.
- Stages in the development of both tragedy and comedy.
- Themes in modern drama.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the filmstrip, including questions such as:

   - Why does dramatic action represent a basic need of man?
   - How did drama evolve from ritual?
   - Why was Roman drama less important than the Greek?
   - What were the characteristics of the Italian Commedia dell 'Arte?
   - What kinds of comedy have been popular with Americans? What are some of the themes of modern serious drama?
   - What theme has reminded constant throughout the long history of drama?

2. Ask pupils to make a list of the plays mentioned in the filmstrip. They might wish to choose a play from this list for supplementary reading.

3. Recently, for a drama festival in Syracuse, Sicily, the Greek stage was rebuilt and a production of Aeschylus' The Persians was given after 2400 years. Frame 5 of the filmstrip shows you this reconstructed stage. Discuss with the class the "modern"simplicity of this stage. If any pupil has seen a production at the Stratford Festival in Canada, ask him to compare the acting levels, ramps, and architectural features of the Stratford Theater and this reconstructed stage at Syracuse.

4. Read Everyman as an example of a medieval morality play. Pupils might like to dramatize this for the class or tape their production with appropriate sound effects. (For later grades.)

5. To explore further the popular combination of drama and music represented by the musical comedy, play a recording of one of the following and ask pupils to compare the musical comedy with the literature upon which it was based.

   - "Carousel" (Command Record) - based on Molnar's Liliom.
   - "Camelot" (Columbia KOL5620) - based on T. H. White's, The Once and Future King.

- "The Sound of Music" (Columbia) - based on The Trapp Family Singers.
- "Oliver" (RCA Victor) - based on Dickens' Oliver Twist.
- "Hello, Dolly!" (RCA Victor) - based on Thornton Wilder's The Matchmaker.

RELATED MATERIALS:

Books:

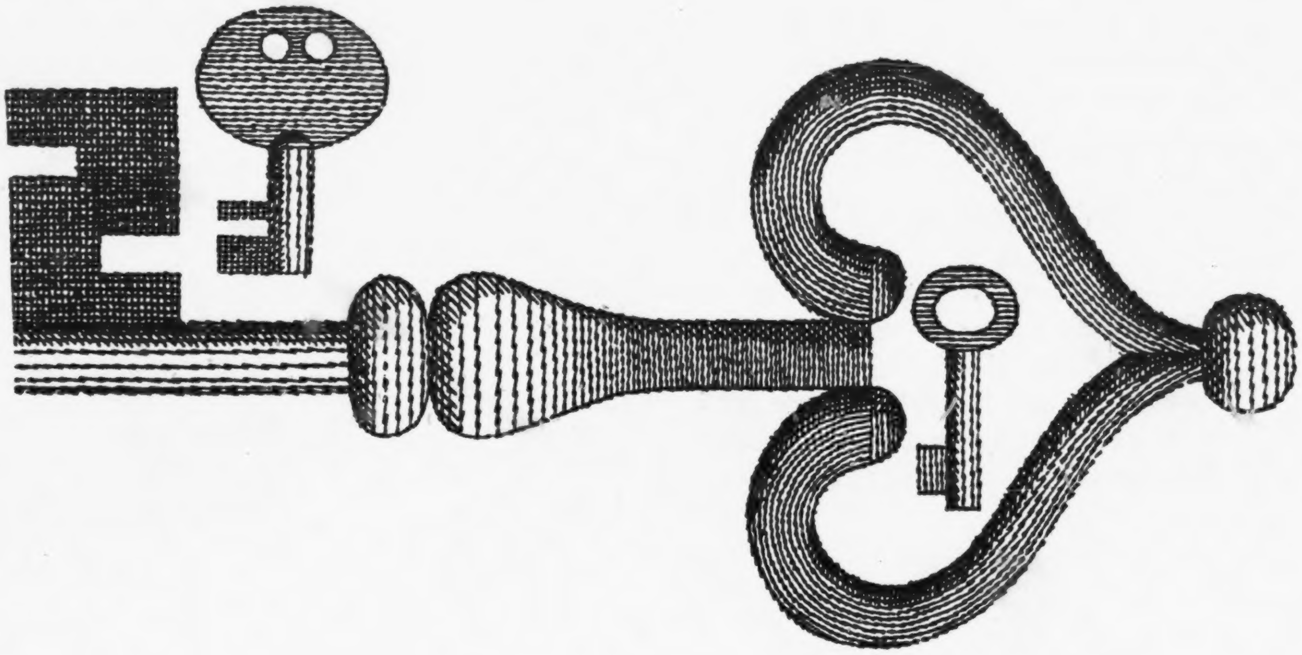
The Theater, Sheldon Cheney.

Articles from Horizon:

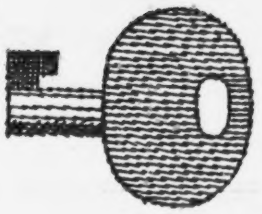
The Hunt For Heroes (Volume IV, no. 5, May, 1962)
The Dyskolos' of Menander (Volume I, no. 6, July, 1959)
Giving New Life to Pro Musica (Volume III, no. 2, November, 1960)
Camelot (Volume III, no. 5, May, 1961)

Film:

Midsummer Nights Dream, Coronet Films
Midsummer Nights Dream, Max Reinhardt Production, Contemporary Films



CULTURAL ITEM: "ITALIAN COMEDIANS" by Watteau (Print)
Print from National Gallery of Art



CURRICULUM AREA: The World on Stage
History of Drama

PURPOSES:

To illustrate the stock characters of the Italian Commedia dell 'Arte.

To reveal the artist's sense of the dramatic, and hence to show correlation between the purpose and effect of the artist and the purpose and effect of the dramatist.

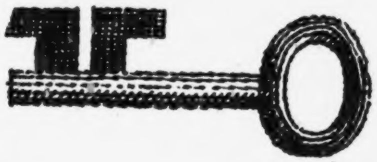
SUGGESTED PREPARATION OF THE CLASS:

Tell the class a little about Watteau and the influences on his work. Antoine Watteau was born in northern France in 1684. At 14 he was apprenticed to a Flemish painter. In Paris he designed and painted theatrical scenery before he worked at Luxembourg Palace. Here his work began to show the influence of the sylvan surroundings and the collection of works by Rubens. While under the patronage of the banker Pierre Crozat, he was influenced by the aristocrats who visited his patron and by the Crozat collection of Van Dyk and Titian paintings. These influences - the sylvan scenes, the aristocratic garden parties, the theater, and the work of these Masters - are noted in much of Watteau's work. He died of consumption at the age of 37.

"Italian Comedians" was painted by Watteau about 1720. It is believed that he presented it to the London doctor whom he consulted in his last illness. The painting is now in The National Gallery of Art in Washington, D. C. Several of Watteau's paintings were based on the artist's theatrical experiences. The Italian Comedians were troupes of players who performed a particular type of impromptu comedy, the Commedia dell 'Arte. There was no script; stock characters improvised lines to fit the outlined plot of the play. Each character wore a costume and used make-up that indicated his particular role. The dialogue was fast and witty; much of the action was slapstick. In this painting the stock characters seem to be lined up on the stage for a curtain call.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The stock characters: the clown (Gilles or Pierrot), the heroine (Flaminia), the braggart (Scaramouche), the old man, the lover with his guitar (Scapin), Harlequin.
- The mask of comedy above the head of Gilles.
- The Jester symbolizing comedy.
- The amount of realistic detail.



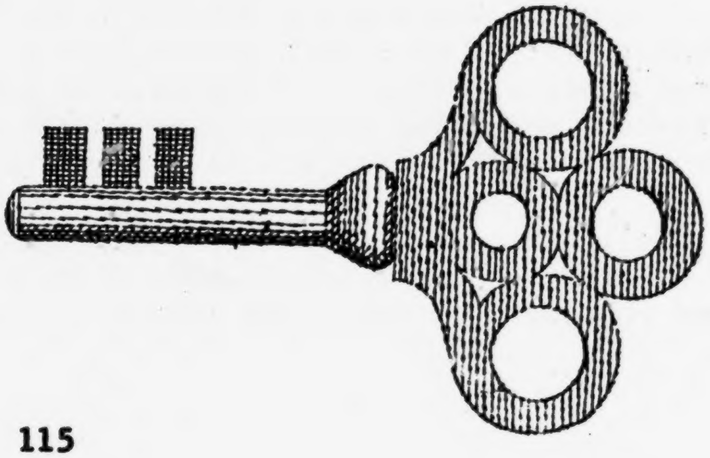
- The Rococo influence in the curvilinear patterns.
- The feeling of vitality and movement.
- The expressive faces.
- Use of red and white to draw attention to Pierrot and across the total composition.
- Lighting and arrangement of figures to draw the eye in an S-shaped curve beginning at the lower left; repetition of the curve in the garland of flowers.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the print, including questions such as:
    - What two symbols of comedy do you note?
    - What kind of personality was Pierrot?
    - What stock characters have you met in Shakespeare's plays?
    - What evidence do you see in this painting that "comedy is akin to tears?"

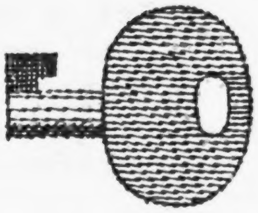
2. The class might enjoy reading Ernest Dowson's one-act play, "The Pierrot of the Minute," (in Cohen: *One Act Plays*) to compare the Pierrot of the play with the Pierrot of the painting.

3. Ask the pupils to compare the painting by Watteau with the following paintings. In all of these the artist has portrayed a scene closely connected with the theater arts.
    - Degas: "Rehearsal in the Foyer of the Opera," *Metropolitan Seminars in Art*, Plate 77, Portfolio 9.
    - Degas: "Four Dancers," National Gallery of Art: *French Painting, 19th Century*, pp. 32-33.
    - Toulouse-Lautrec: "Quadrille at the Moulin Rouge," National Gallery of Art: *French Painting, 19th Century*, pp. 34-35.
    - Kiyonobu I: "Woman Dancer with a Fan and Wand," *Metropolitan Seminars in Art*, Plate 53, Portfolio 5.
    - Kiyotada: "Actor Dancing," *Metropolitan Seminars in Art*, Plate 54, Portfolio 5.



CULTURAL ITEM: "WILLIAM SHAKESPEARE: BACKGROUND FOR HIS WORKS" (Film)
14 min., Coronet Films, Color.

CURRICULUM AREA: The World on Stage
William Shakespeare - Background



PURPOSES:

To introduce the study of Shakespeare.

To create the atmosphere of Shakespeare's England and to set down important information about Shakespeare the man and the dramatist.

To provide the necessary background for understanding and appreciation of a Shakespearean play.

To emphasize the importance of imaginative qualities by which a reader can visualize the play as enacted on the stage.

SYNOPSIS:

The film uses numerous quotations and scenes from Shakespeare's plays to establish the main points and to give familiarity with the language of Shakespeare.

The opening scenes of the film are of London today, for Shakespeare's plays were about and for people of his age and all ages to come. The film takes us through some scenes that most influenced the dramatist: Warwick, Shakespeare's birthplace, with its peaceful countryside and villages and castles; and London, where we still see remnants of Elizabethan times in the Tower of London and some of the inns. Views of the Memorial Theater at Stratford and models of the Globe remind us of the design of the building for which the plays were written.

Finally, scenes from some of the plays illustrate the brilliance and diversity of Shakespeare's work.

SUGGESTED PREPARATION OF THE CLASS:

The class has probably had some experience with Shakespeare - through films or television or previous reading assignment. Some in the class may have had wide experience. Discuss with the class their experiences with and reaction to the work of Shakespeare. If the experience has been an unhappy one, discuss with them why this may be so. Point out that enjoyment of Shakespeare depends a great deal on the attitude of the reader. It is true that pupils find poetry and drama harder to comprehend than other literature. However, the great skill with which the world's greatest dramatist presented ideas that are universal and timeless promises satisfaction to the thoughtful reader.

Tell the class that an understanding of the life and times of the dramatist, as presented in this film, will increase their appreciation and enjoyment of the plays they will read in the future.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Scenes in Warwick, Stratford, and London that have changed little since Shakespeare's time.
- The Stratford Memorial Theater.
- Models of the Globe Theater.
- Familiar quotations and scenes from the plays.
- Shakespeare's descriptions.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the film briefly, including questions such as:

    - When and where did Shakespeare live? How did this influence his work?
    - What is our strongest link with this great dramatist?
    - What draws tourists to Stratford today?
    - Which of the scenes did you like best? Why?
    - How many of the quotations were familiar to you?
    - What new insights into the work of William Shakespeare did the film give you?

2. Begin the reading of a Shakespearean play. As the play is studied, refer to points made in the film.

3. Discuss with the class the work of the Canadian Festival Company and the annual Stratford Shakespearean Festival in Ontario, Canada. If possible, secure illustrations of their theater-in-the-round and compare the construction with that of the Globe.

4. Bring into class a recording of the play the class is reading to familiarize pupils with the interpretations of Shakespeare by great actors. If possible, secure recordings by two different companies for comparison.

RELATED MATERIALS:

Sound/filmstrip sets:

Shakespeare's Theatre. (Educational Audio Visual, Inc. SE 8020)
Shakespeare's London. (Educational Audio Visual, Inc. SE 8007)

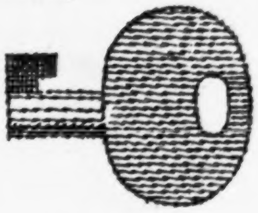
Illustrations: Yorke Studio: Literary Art Prints - Shakespearean Dramas.

Recordings: Shakespeare: Soul of an Age. (Caedmon TC 1170)
Sir John Gielgud-Ages of Man. (Columbia OL 5390)

Books: Marchette Chute: Shakespeare of London. (N.Y.: E.P. Dutton, Inc. 1949)
John Russell: Shakespeare's Country. (London: B. T. Batsford, Ltd., 1942)

CULTURAL ITEM: "THE GLOBE THEATER: ITS DESIGN AND CONSTRUCTION" (Filmstrip)
48 frames, Color, Encyclopedia Britannica Films
Edward Alleyn model of Globe Playhouse. (Scale model)

CURRICULUM AREA: The World on Stage
William Shakespeare - Globe Theater



PURPOSES:

To create interest in the Globe Theater as the forerunner of one type of modern theater design.

To enable pupils to appreciate the structure of Shakespeare's plays through understanding the design of the theater in which most of his plays were produced.

To trace the development of the design of the Elizabethan theater.

SYNOPSIS:

Shakespeare wrote most of his plays to be performed in the Globe and similar theaters. Although no actual drawings of the Globe are available, we know in general what the theater was like from letters, journals, contemporary prints of London, and the structure of the plays themselves. Through photographs, drawings, and scale models, the filmstrip shows us what Shakespeare's theater was probably like.

Seventeenth Century engravings of London show us that the Globe was either a round or a polygonal wooden building located near the Thames. The building resembled an "O" with the center open to the sky. From a sketch of the interior of the Swan Theater made in 1596, we assume that three tiers of seats nearly encircled the pit and stage area of the Globe.

Most of the play was acted on a raised platform which extended into the pit. Back of this stage was the "tiring house," and curtained alcoves, balconies, and trap doors provided flexibility. The "hut" provided both stage and sound effects. The general design of the theaters probably developed from the inn yards in which strolling companies had presented their plays, and from arenas built for bear baiting.

The Globe was destroyed by fire in 1613. The fire started when cannon were discharged in the "hut" during a production of Henry VIII.

SUGGESTED PREPARATION OF THE CLASS:

When Shakespeare wrote his plays, he knew he had to please many classes of people. Shakespeare knew his audience, his stage and its facilities, and his actors. With a stage nearly perfect for storytelling, he constructed his plays using all the facilities of that stage for dramatic effectiveness, and he also compensated for the limitations of that stage.

The Globe Theater was built in 1599 by the Lord Chamberlain's Company. Shakespeare was already a well-known dramatist and member of this acting troupe. He undoubtedly took into account both the acting abilities of this group and the design of the theater. So far as we know, Shakespeare's greatest plays were produced first at the Globe, later at the Black friars Theater, acquired by his company in 1608.

To appreciate fully any of Shakespeare's 37 plays, we should try to visualize it as the actors presented it on the stage of the Globe Theater.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Details of the Globe suggested by Visscher's engraving of 1616 and Hollar's engraving of 1644.
- Construction details.
- The probable design of the theater: shape, open yard or pit, tiers of seats, stage area.
- The stage plan: main stage, tiring rooms, roof, columns, inner stage, balconies, hut, trap doors.
- Probable steps in the development of the Elizabethan theater.
- Flexibility of the stage area.
- Limitations of the theater.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the filmstrip, including questions such as:

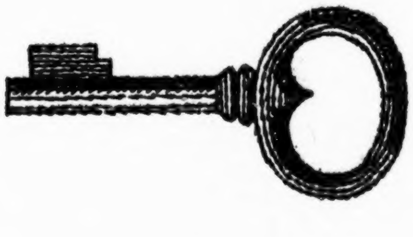
    - From what sources do we get our information about the Globe?
    - Of what materials was the Globe constructed?
    - What kind of scene could be presented on each of the following: main stage, inner stage, balcony?
    - What were the two functions of the balcony?
    - What was the function of the hut? The trap doors? The columns?
    - How did the inn yard and the arena influence the design of the Globe and other Elizabethan theaters?

2. Have pupils draw a diagram of the stage area of the Globe provided in the CUE package, and then describe their work to the class.

3. In order that pupils may appreciate the similarities between today's "theater-in-the-round" and Shakespeare's theater, prepare a bulletin board display on, or show on the opaque projector illustrations of, some modern theater architecture.

4. Discuss the differences between Shakespeare's stage and a modern retangular stage with proscenium arch.

5. Have the class read one of the following plays: Romeo and Juliet, A Midsummer Night's Dream, Hamlet, Julius Caesar.



6. After reading a Shakespearean play, show the use of the stage area by asking pupils to plan the action for one of the scenes. Considering the play as a whole, pupils might be asked to name the scenes that would be played on: the outer stage, the middle stage area, the inner stage, a balcony.

7. To increase pupils' understanding of the Elizabethan drama, the teacher might wish at this time to give the class a brief survey of the history of the drama, particularly the growth of the theater from the production of the guild plays in the early Middle Ages to the time of Elizabeth I. Show the filmstrip "Prologue to the Globe Theater" and perhaps read one of the miracle or morality plays.

8. To give further insight into the effect of the Elizabethan stage and the audience on the dramatist, show the filmstrip "A Day at the Globe Theater."

9. The ideal follow-up to any instruction on Shakespeare or the Elizabethan theater is, of course, for the pupils to see an actual production of one of his plays. It is suggested that the teacher investigate the possibility of doing this, perhaps timing the teaching of this unit with the available production. There are several Shakespearean touring companies, television and film productions, or productions by local theatrical groups.

RELATED MATERIALS:

Filmstrips:

Prologue to the Globe Theater. (Encyclopedia Britannica Film)
The Playhouse Comes to London. (Encyclopedia Britannica Films)
A Day at the Globe Theater. (Encyclopedia Britannica Films)

Film:

William Shakespeare: Background for His Works. (Coronet Films)
Henry V. (J. Arthur Rank)

Illustrations:

Literary Art Prints: Shakespearean Dramas. (Yorke Studio)

Magazine articles and illustrations:

Search for New States. (New York Times Magazine, February 11, 1962.)
The Theater Breaks Out of Belasco's Box. (Horizon, Volume I, no. 6, July, 1959.)
Tyrone Guthrie, the Artist as a Man of the Theatre. (Horizon, Volume V, no. 8, March, 1963)
Shakespeare's Theater, Ashley H. Thorndike. (Macmillan Company, 1960)

CULTURAL ITEM: "A MIDSUMMER NIGHT'S DREAM" (Filmstrip)
50 frames, Color, Encyclopedia Britannica Films

CURRICULUM AREA: The World on Stage
William Shakespeare - A Midsummer Night's Dream

PURPOSES:

To give an overview of the plot of Shakespeare's comedy, A Midsummer Night's Dream.

To heighten interest in the reading of the play.

To enable pupils to compare the basic structures of Shakespearian comedy and tragedy.

SYNOPSIS:

The play takes place in an enchanted wood in ancient Athens. Three groups are brought together by chance in the magic spot: Hermia and Lysander who are fleeing from Athens because Hermia's father insists that she marry Demetrius - Demetrius who is pursuing Hermia, and Helena who is pursuing Demetrius; Oberon and Titania, Fairy King and Queen, who have quarreled over Titania's page boy; a group of Athenian tradesmen who have come to rehearse their version of the story of Pyramus and Thisbe.

Oberon sent Puck for a magic flower to resolve his quarrel with Titania, but the mischievous Puck causes a general mix-up of affairs when he applies the love potion to the wrong eyelids: Lysander falls in love with Helena, Hermia is deserted, Titania falls in love with Bottom the weaver, and Lysander and Demetrius fight.

Eventually, Puck sets everything right. Three sets of happy lovers are wed, and Bottom and his friends present a hilarious version of the sad tale of Pyramus and Thisbe to the merriment of Theseus, the Duke of Athens, on his wedding day.

SUGGESTED PREPARATION OF THE CLASS:

In A Midsummer Night's Dream, Shakespeare developed an imaginative plot around as varied a cast of characters as could be found in any play - a duke of ancient Athens, a group of young Athenians, the king and queen of fairyland, a group of medieval guildsmen, and the mischievous Puck and assorted sprites. The plot actually includes four separate plots and a play within a play.

Shakespeare was a skilled dramatist in the fields of both tragedy and comedy. This filmstrip will give you an insight into the types of characters and action to be found in a Shakespearian comedy.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Details of costume and setting - Elizabethan, Athenian, and pure fairytale.
- The use of coincidence in plot development.
- Evidence of satire
- Variety of comic elements
- The play within a play.

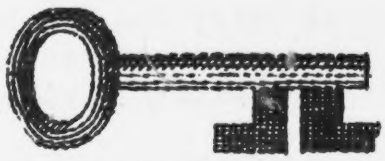
SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the filmstrip, including questions such as:
    - What is the role of Theseus in the play?
    - What three groups of people are brought together in the wood? What contrasts are represented by these groups? What three kinds of comedy are possible because of their natures? (romantic, comedy, fantasy, and slapstick)
    - To what degree are the mix-ups caused by Puck's willful mischief and to what degree by accident?
    - Why does Oberon order Puck to put things right?
    - What is satirized by the rehearsal and play put on by Bottom and his friends?
    - What differences do you notice between a Shakespearian comedy and a tragedy?
2. Discuss with the class the theme or themes of A Midsummer Night's Dream. How does the theme of a comedy differ from the theme of a tragedy?
3. The teacher might like to play Mendelssohn's "Midsummer Night's Dream Music" and ask pupils to identify parts of the music with scenes from the play.
4. To heighten enjoyment of the"rustics" in the comedy, tell the class something about the medieval cycles of plays and the role of the guilds and the guildsmen in presenting these plays.
5. Pupils will enjoy reading portions of this play aloud as they read and study it. Choose a group to act out the scenes of the rehearsal and performance of the tradesmen's burlesque of "Pyramus and Thisbe." Tell the class the serious legend of these two lovers.

RELATED MATERIALS:

Film:

A Midsummer Night's Dream. (Films, Inc.)



Recording: Mendelssohn: Midsummer Night's Dream. (RCA - LM 2223).

Book: Stories from Shakespeare by Marchette Chute.

CULTURAL ITEM: "ROMEO AND JULIET" (Filmstrip)
44 frames, Color, Photoplay Filmstrips

CURRICULUM AREA: The World on Stage
William Shakespeare - Romeo and Juliet

PURPOSES:

To enable students to compare details of a modern film production of Romeo and Juliet with a Shakespearean production.

To heighten interest in the reading of Romeo and Juliet.

SYNOPSIS:

Romeo and Juliet is the tale of two young people destined to pay with their lives for the feud carried on by their respective families. The filmstrip shows scenes from the film based on Shakespeare's tragedy.

Because of the feud between the Montagues and the Capulets, Juliet was betrothed to Paris even though she loved Romeo. The young lovers planned to wed secretly, Tybalt and Mercutio were killed and Romeo was banished on the day of his marriage.

Friar Laurence's plans to aid the lovers and end the feud went awry, and through misunderstanding and mistakes both Juliet and Romeo died. Tragedy accomplished what had seemed impossible: the grief-stricken Montagues and Capulets became friends.

SUGGESTED PREPARATION OF THE CLASS:

The names "Romeo" and "Juliet" are familiar ones and suggest immediately two young people very much in love. William Shakespeare's play and the filmstrip based on the film will help us know these lovers.

The plot of Romeo and Juliet was not original with Shakespeare. It was based on a story familiar to many Londoners of his day. The basic theme had appeared in Greek literature about B.C., had been popular in Italian fiction of the 15th and 16th Centuries, and had been used in so successful a play in London prior to Shakespeare's time that Arthur Brooke had been inspired to write a long (and rather tiresome) narrative poem based on it. This poem by Brooke was perhaps the basis for Shakespeare's play. It is proof of Shakespeare's power as a poet and a dramatist that he could take a poor piece of poetry and make of it the eloquent, touching tragedy that has become one of his best known plays.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Details of costuming, stage setting, lighting.
- Presentation of the theme by the prologue.
- Chief events in the development of the tragic story of the "star-crossed" lovers.

- The part played by coincidence in the plot: the part played by the feud between the two families.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the filmstrip, including such questions as:
    - In what ways does the modern film presentation of Romeo and Juliet differ from a presentation in the Globe Theater?
    - What insight into the universality of Shakespeare's plays has this filmstrip given you?
    - What is the theme of the play? Why does this theme continue to have great appeal for people of all ages?
    - How does this compare with the Pyramus and Thisbe legend of Midsummer Night's Dream?
2. Read the play, and then ask pupils to compare the characterization of either Romeo or Juliet in Shakespeare's drama and in the film. The teacher may choose to do this either through class discussion or through written work.

3. Discuss with the pupils:

    - Problems of family enmity to be found in the world today.
    - The degree to which human pride, obstinacy, and hatred are the real villains in the story.

4. Play a recorded dramatization of Romeo and Juliet so that pupils may hear the lines interpreted by professional actors and actresses. The class might enjoy comparing the interpretations of two different acting companies - for example, the Old Vic Company and the Shakespeare Recording Society.

5. Ask pupils to dramatize selected scenes from the play.

6. To show the universal popularity of the theme of this play, tell the class that this has been a favorite theme of composers as well as of writers. They might enjoy hearing selections from one of the many musical compositions based on the Romeo-Juliet tragedy: Gounod's opera, Tchaikovsky's overture, Berlioz' symphony, Prokofiev's ballet, or Leonard Bernstein's score for West Side Story. Ask the class how the composer achieves the same tragic tone as the dramatist achieves.

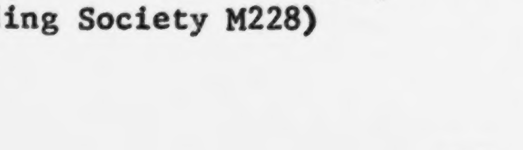
RELATED MATERIALS:

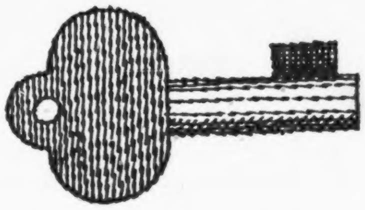
Books:

Shakespeare of London, Marchette Chute. (Dutton Paperback, 1949)
Shakespeare's Pronunciation. (Yale University Press, TV 19232)

Recordings:

Romeo and Juliet. (Decca- Old Vic with John Gielgud and Pamela Brown)
Romeo and Juliet. (Caedmon - Shakespeare Recording Society M228)





CULTURAL ITEM: "WEST SIDE STORY" (Recording)
Columbia OL 5670

CURRICULUM AREA: The World on Stage
William Shakespeare - "Romeo and Juliet"

PURPOSES:

To emphasize the universality of the theme of "Romeo and Juliet" by having pupils listen to a recording of "West Side Story" and compare it with Shakespeare's play.

To develop appreciation for the score by one of America's most notable composers and conductors, Leonard Bernstein.

SYNOPSIS:

The rivalry of the Jets and the Sharks, Puerto Rican gangs, is established by the opening finger-snapping dance prologue of the Jets. Riff, leader of the Jets, persuades his best friend, Tony, to join him at the dance at the gym where the Jets plan to challenge the Sharks to a rumble.

To the dance come also: Bernardo, leader of the Sharks, his sister, Maria; his girl, Anita; and Chino, the boy Maria is to marry. At the dance, Tony and Maria fall in love, and Riff challenges Bernardo to a rumble. After the dance, Tony meets Maria on her fire escape and promises to stop the rumble if he can.

In a dead-end section under the highway, Tony fails to reconcile the two gangs. Bernardo insults him, Riff leaps to his defence and is killed by Bernardo, and Tony kills Bernardo. Tony flees from the police and from the Sharks, and hides in the candy store. Anita agrees to take Tony a message from Maria, but the Sharks, trying to protect Tony, distrust her and maul her. Angered, she tells Tony that Chino has killed Maria. Thinking he has nothing to live for, Tony starts out to get Chino. At the very moment he sees Maria, alive, and runs toward her, Chino kills him. Out of these tragedies, the Jets and the Sharks make an uneasy truce.

SUGGESTED PREPARATION OF THE CLASS:

The teacher might wish to read the synopsis on the record album, listing the songs on the board to enable the class to follow the story easily.

This latest version of the Romeo and Juliet theme of young love frustrated by feud and doomed to tragedy by blundering and misunderstandings. appeared first as a highly successful Broadway musical before it was made into a Hollywood wide-angle Panovision 70 spectacular. The modern version adds an important dimension by setting the story against gang warfare and Puerto Rican problems.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The finger-snapping rhythm of the prologue.
- The dissonance and frenzy that introduces the theme of the musical.
- The way the story unfolds through the lyrics.
- Character-revealing qualities in the voices of the main characters.
- The diversity of rhythms: the abstract rhythm of the introduction, the rivalry of the dance steps between native Jets and Puerto Ricans at the gym, the Spanish rhythm of the "America" number, and others.
- The symbolism in the overlapping of the word "tonight" in the "Quintet" number as the Jets prepare for the rumble and in the song "Tonight" sung by Maria and Tony as they plan to marry and excape from the New York slums.
- Ways in which the music creates the tension of the fight scene.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss with the class the parallelism between "Romeo and Juliet" and "West Side Story." Ask them to identify in Shakespeare's play the parallel to: the dance prologue, Jets vs. Sharks, Riff, Chino, the dance at the gym, Bernardo, the fire escape scene, Doc's store, Tony's and Maria's plans to elope, the outcome.

2. Discuss:

   - Why is the substitution of gang warfare for the family feud especially appropriate for this modern adaptation?
   - What is satirized in the "Gee, Officer Krupke" number? What other elements of comedy are there in the musical version? What purpose is served by comic relief? Was there comic relief in "Romeo and Juliet?"
   - How many different moods could you detect in the course of the recording?

3. If any student has seen "West Side Story" on the stage, ask him to describe the effect of the abstract sets. Why weren't similar sets used in the film? If any student has seen the film, ask him to describe some of the unusual photographic techniques used in the picture.

4. Discuss with the class ways in which the dramatist duplicates the changing rhythms of the composer to create mood.

5. To stress the importance of using appropriate language, discuss with the class the different levels of language usage in the drama by Shakespeare and in the modern musical version of the story.

6. Some of the more advanced pupils might enjoy making an individual study of another modern adaptation of a Shakespearean play. Suggest for independent study reading "A Comedy of Errors" followed by listening to a recording of the musical comedy, "The Boys From Syracuse;" or reading "The Taming of the Shrew" and then listening to a recording of "Kiss Me, Kate."

CULTURAL ITEM: "FOUR VIEWS OF CAESAR" (Film) (For later grades.)
24 min., B&W, Film Associates of California.

CURRICULUM AREA: The World on Stage
William Shakespeare - Julius Caesar

PURPOSES:

To introduce the study of Julius Caesar.

To draw attention to conflicting interpretations of the character of Caesar.

To stimulate interest in Shakespeare's interpretation of Caesar in Julius Caesar.

SYNOPSIS:

Julius Caesar's life has been of interest to historians and dramatists alike. That he was a complex and enigmatic person is evident in the fact that there are many conflicting views on this man. Just as in the play, Julius Caesar, Cassius and Brutus and Antony did not agree as to the nature of Caesar, so historians and biographers have differed. The film presents Caesar as four men have seen Caesar, each in a different light.

Caesar, himself, reading from his Commentaries, sees himself as a great soldier, a wise and just and humane man. The Caesar of Plutarch's Lives is also a great soldier, but a wily and calloused and ambitious politician who schemes to become king. Shakespeare's Caesar is pompous, arrogant, and too proud to take the advice of his wife and the soothsayer. Shaw's Caesar is a wise but disenchanted old man, too complex to be understood by anyone.

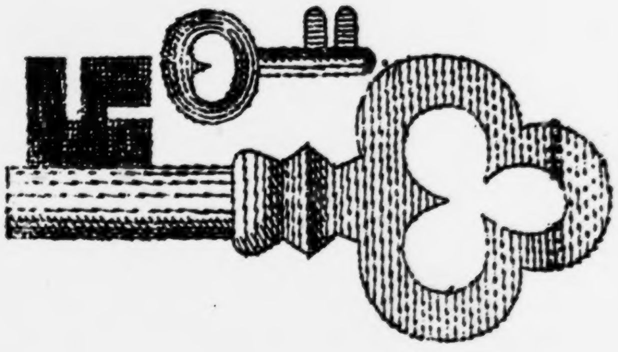
SUGGESTED PREPARATION OF THE CLASS:

Shakespeare's Julius Caesar was written about 360 years ago, based on events that happened 2000 years ago, yet the subject matter remains timely. Society has not yet solved problems of civil strife, of dictators, or rabble-rousers, and of assassins.

Who was Caesar? History tells us of his accomplishments as a soldier and as a statesman, and of his assassination in 44 B.C. - but what was he like as a human being? The film brings us four views of what Caesar the man may have been like.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Costumes and stage furniture.
- Effective use of steps and acting levels.
- Lighting effects.
- Essential qualities of each Caesar.



SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the film, including questions such as:
   - According to the film, Caesar would have preferred which of the four treatments?
   - According to the film, Caesar would have found which treatment to reflect best his "true genius?"
   - How do you account for these four conflicting views? With which do you tend to agree?
   - What lesson do you find inherent in this film to guide you in reading history, biography or drama?

2. Read the play, Julius Caesar.

3. The teacher might now show the filmstrip consisting of stills from the M-G-M screen version. Discuss with the class the differences in staging, costumes, lights and properties between a modern film production and a production at the Globe. The class might also consider differences in casting.

4. The teacher might play a recording of the play and ask pupils to note how the actors interpret the roles.

5. Ask pupils to write their own interpretation of Caesar.

RELATED MATERIALS:

Filmstrip:

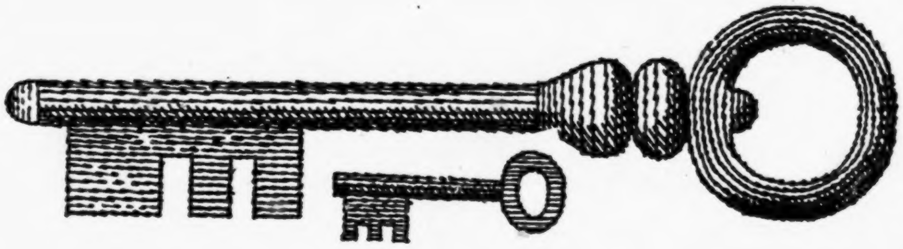
Julius Caesar - Parts 1 and 11, based on Metro-Goldwyn-Mayer production.
(Young America Films)

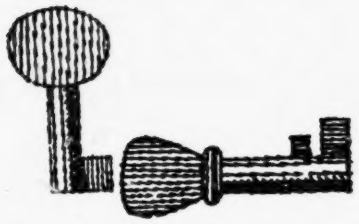
Illustrations:

Yourke Studio: Literary Art Prints - Julius Caesar.

Recordings:

M-G-M Highlights from Julius Caesar. (Metro-Goldwyn-Mayer E.3033)
Julius Caesar - with Dublin Gate Theatre. (Spoken Word SW A15)
Julius Caesar - with Shakespeare Recording Society. (Caedmon M230)





CULTURAL ITEM: "BROTHER JERO" (TV and Film)
29 min., B&W. A modern African drama.
(No. 4, "Cultures and Continents")

CURRICULUM AREA: Drama

PURPOSES:

To provide insight into the culture of Africa.

To provide facts and information about modern African drama.

SYNOPSIS:

Brother Jero, a false prophet, misuses religion for his own gain. A curse (the curse is women), has been put upon him by his old master and he must live through a series of trials to lift it.

Chume, a messenger for the local government office, is one of Jero's disciples. Amope, Chum's wife, a nagging shrew, is parked on the doorstep of Jero's house hoping to collect the money he owes her for a velvet robe. (1st trial). However, the imprisoned Jero escapes to the beach where he is tempted by a "daughter of Eve" (2nd trial). He and Chume, his disciple, do a ritual chant to escape temptation. Chume, exasperated by the nagging Amope, asks permission to beat her. At first, Jero refuses since the beating would make Chume contented and he would cease to be a disciple. Later he consents when he finds Chume's wife is the woman on his doorstep. He tells Chume to take her home to beat her, thus removing this trial from his life.

Meanwhile Jero starts to work on a prospective disciple, a member of the Federal house and succeeds in getting him to kneel to pray. At this moment Chume, having realized Jero's duplicity, chases him from the scene, (3rd trial). The member of the Federal house, opening his eyes after prayer and finding Jero gone, imagines him to be transported. He is thus convinced of Jero's holiness and becomes his new disciple. In addition, he can be useful in having Chume locked up; (3rd trial survived).

SUGGESTED PREPARATION OF THE CLASS:

1. For more meaningful viewing, provide the class with the following background information: There is more to modern theatre in Africa than drums and dances and tribal ritual. Theatres are going up all over the continent and all sorts of plays - African, Asian, French, Greek are being produced. Africans especially like Shakespearean comedies because his plays remind them of their own ebullient way of life.

This love of the theatre is not strange for rituals and ceremonies, which were really dramatic performances themselves, combined all the elements of the theatre and told important stories about the life of the people. These rituals were performed for success in hunting or harvest, religious purposes or to commemorate an event of the past. Since religion is a basic part of African life it is not surprising that the play concerns religion. Its central character is a false prophet, Brother Jero.

Herbert L. Shore, foremost American authority on African drama, comments on "The Trials of Brother Jero," a farce which satirizes the misuse of religion. The characteristics of this farce which are uniquely African such as:

- Part of the play is told by a storyteller who comments as well as narrates.
- The form of the play, a ritual in which a series of trials are enacted to lift a curse.
- The idea of a curse; the ritual chant; high life music.
- The rollicking expansive quality of African life is typically found in all African drama.
- Character is painted broadly and shown by action.
- The ending does not develop out of what has gone before because Africans do not regard life as a simple matter of cause and effect.
- The emphasis on continuity of life which is shown by the ending of one cycle, (disciple lost), and the beginning of another, (disciple gained.)
- Elements taken from the traditional past and fused into a modern drama.

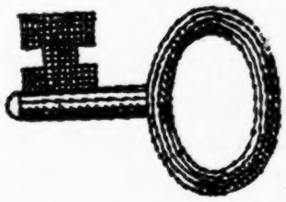
2. Give the class a brief synopsis of the play.

3. Present keywords from program:

ritual
nuance
arbitrary
fraudulence
satire
dialogue
gullibility
curse
prophet
transported
farce
realistic
traditional
cycle
chant
continuity

PUPILS SHOULD LOOK AND LISTEN FOR:

- The uniquely African qualities of the play.
- The African treatment of Shakespeare.
- High life music.



SUGGESTED FOLLOW-UP ACTIVITIES:

To make sure students have grasped the unique qualities of African drama, discuss with the class:

- How elements of traditional African life are fused into the modern drama.
- The way in which the drama reveals African life and character.
- Why life does not seem a simple matter of cause-and-effect to most Africans.
- Compare elements of modern African and American drama.
- Compare this play with an American one in which the hero must overcome a series of trials.

Ask:

- How does African drama reveal the life and character of Africans both ancient and modern?

- Why do Africans like Shakespeare?
- How did the belief in animism arise? Is this belief still held by some tribes?
- What was the purpose of the ritual and the chant?
- What is a satire? A farce?
- Explain some of the purposes for which the theatre was used in Africa.
- How does African drama help us to understand Africans?
- Do you think the characters in this play are representatives of all Africans? (Remember Africa is a tremendous continent with all kinds of people.)

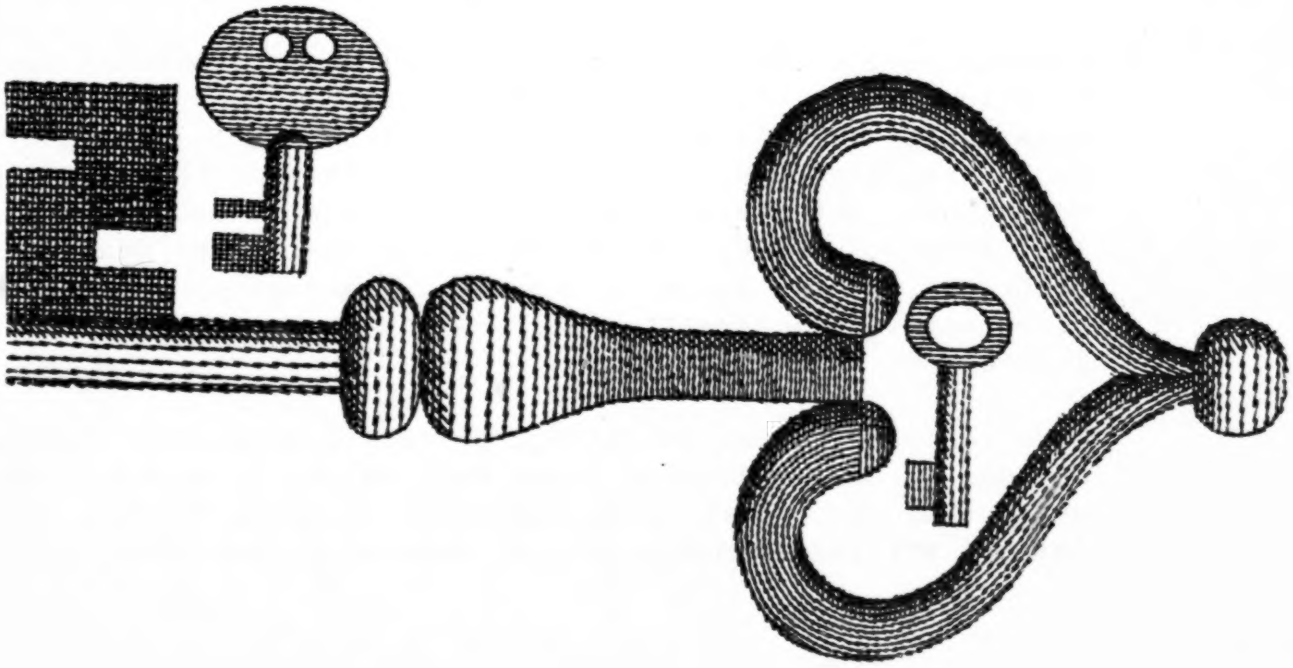
RELATED MATERIALS:

Films:

Nigeria. (Encyclopedia Britannica Films)
Under the Black Mask. (Brandon Films)

Book:

The Trials of Brother Jero from Three Plays by Wole Soyinka
(Northwestern University Press, 1840 Sheridan Rd., Evanston, Ill.)



CUE LESSON GUIDE

CULTURAL ITEM: A Visit to the Metropolitan Opera (Slide set, and script)
Metropolitan Opera Guild

CURRICULUM AREA: English-Focus on People, Places, and Times
The World on Stage

PURPOSES:

To build awareness of the opera as an interesting and complex art form encompassing drama, music, visual arts, and the dance.

To provide insight into the world of opera including the composers of various lands, stars, famous operas, and the opera house.

To illustrate how the opera, as other arts, is a reflection of the society of its creators.

SYNOPSIS

The Metropolitan Opera House in New York City has been a focal point for lovers of art. Through color slides and an accompanying text, one is taken on a tour of the opera house. Included are scenes from famous operas as well as views of the lobby, halls, and backstage areas. Taken together, the view is that of a living theatre dedicated to presenting, with unending variety, the lively and living arts.

SUGGESTED PREPARATION OF THE CLASS

1. Before the class meets: (a) Make a bulletin board of record jackets and pictures of opera composers, stars, scenes, performers, and opera houses; (b) make a table display of records and books about the opera and books by authors whose works have been adapted for opera.

2. As the class enters: Play a brief excerpt from a well-known opera such as the Toreador Song from "Carmen" or the Pilgrims Chorus from "Tannhauser."

3. Explain to the class: This is just a sample from that marvelous combination of the arts--opera. The opera contains a story, that is characters rise or fall in politics or war or love. They play jokes or cause tragedies. We laugh or cry with them as they come to life on the stage. But there is more to opera than drama. There is the thrilling sound of music, the voices on the stage, the instruments in the orchestra. The players in beautiful costumes move about against a stage set with interesting scenery. Sometimes there is even dancing in the form of a ballet.

   From early times man has always performed rituals in dance, song, or action, or speech to gain power over nature, to release emotion, or for other reasons. Opera is an outgrowth of these rituals. It is a great form of art that appeals to eye, ear, mind, and heart.

4. Discuss ritual as a part of life that provides stability, enhances beauty and emotion. Churches, political parties, schools have their rituals as does the theatre. Briefly discuss the reasons for some of these.

5. Continue by explaining: The birthdate of the opera is usually fixed at 1600 with the performance of "Euridice" in Florence; but in the Middle Ages, and even earlier, there existed combinations of music and dramatic action in the miracle and mystery plays which may be regarded as the forerunners of opera. During the Renaissance, plays were written with a chanting or reciting chorus on the model of the Greek drama. From Florence, opera spread to Venice, to Paris, and to what is now southern Germany. From that time on, operas were written in all three places as well as England.

6. Show pictures of the Paris and Vienna Opera Houses and La Scala and explain: These beautiful buildings have been built to house this glorious art form. In Italy the opera is so popular that people know the opera scores and performers and speak of them with as much interest and enthusiasm as you do of baseball scores.

7. Explain: In the early days of our country, a combination of Puritanism and a preoccupation with wresting a living from the wilderness prevented all but the very wealthy from seeing or appreciating opera. In 1883 the Metropolitan Opera House was built in New York City. It was patronized by many wealthy socialites who came to the performances dressed in all their finery and jewels. The two tiers of boxes in which they sat were called the "Diamond Horsehoe." The less wealthy music lovers sat in the balconies. In those days opera was enjoyed mainly by the elite.

   Today, however, most American people have a higher standard of living than formerly, as well as the education and leisure to enjoy the arts. They can best enjoy the arts when they understand something about them.

   These slides will enable you to become acquainted with the New York Metropolitan Opera House and the wonderful world of opera.

PUPILS SHOULD LOOK AND LISTEN FOR

- The opulence of the interior of the Opera House
- The "Diamond Horseshoe"
- The names of the operas and their composers
- The names of famous stars and authors on whose literary works some operas were based
- The costumes and set decorations that create an atmosphere of an era and even helped establish the personality of a character

SUGGESTED FOLLOW-UP ACTIVITIES:

1. List and discuss the names of operas and composers shown in the slide set to pinpoint factual information.

2. Discuss in what ways opera is like and unlike drama.

3. Play some excerpts from operas such as the Overture to "Don Giovanni" or "The Valkyries" or well-known arias from operas. Explain that these are parts of musical stories.

4. Discuss how music can convey ideas, stir imagination and emotion.

5. Introduce students to the paperback, Come to the Opera, by Stephen Williams (Premier t136) and explain that it tells the plots of many operas. Some may wish to read it.

RELATED ACTIVITIES:

Have students use the CUE Student Insight Come to the Opera and the accompanying records and tapes as well as the Metropolitan Opera Filmstrips to do individual or class research on the opera.

Some students may wish to report on operas by telling something about the composer, the plot, and illustrating the report with taped excerpts of recordings of the music.

Listen to the CUE recording of West Side Story for a modern version of the operatic form.

RELATED CREATIVE ACTIVITIES:

Have students write of an incident in their own lives which would make a good opera. Gifted students might plan, write, and execute a musical play in conjunction with English, art, music, and dance teachers.

RELATED MATERIALS:

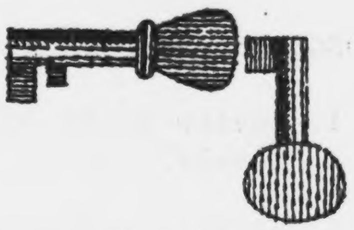
Filmstrips and Scripts (Metropolitan Opera Guild--CUE)
- Wagner: Tristan and Isolde
- Mozart: Marriage of Figaro
- Verdi: La Traviata

Overtures
- Wagner: Die Meistersenger; Flying Dutchman
- Gounod: Faust

Records and Filmstrips
- Great Composers and Their Music--Jam Handy

Books
- The World of The Opera--Brockway and Weinstock, Pantheon, 1962
- A Pictorial History of Music--Lang and Bellman, Norton and Company, Inc., 1960

CULTURAL ITEM: "ONSTAGE AT THE METROPOLITAN" (Slide set)
Metropolitan Opera Guild, New York, New York
Color Slides and Lesson Guide



CURRICULUM AREA: English; People, Places and Things

PURPOSES:

To acquaint students with the variety of types of operas.

To provide students with brief histories of performances of some operas.

To introduce students to some of the great opera performers of our time.

To make students aware that critics and audience sometimes differ on the worth of an opera or its performance.

SYNOPSIS:

This color filmstrip and its accompanying text provide views of a number of operas recently performed at the Metropolitan. Included in the scenes are some of the great stars of the "Met." In some cases, a brief history of performances of a particular opera is given.

SUGGESTED PREPARATION OF THE CLASS:

1. Because prior language experiences may cause difficulties in understanding, the following would seem to be necessary:

    - List names of operas, composers, roles, and performers mentioned in text.
    - List and explain some words that may cause difficulty such as:

        a. musicologist
        b. deus ex machina
        c. libretto

2. Discuss with the class the importance of the opera performer's abilities as an actor as well as a singer, since opera is a musical play. The truly great star is the one who does both well.

3. Mention some types of opera:

    - light opera
    - comic opera
    - grand opera
    - music drama (Wagner's "Ring" Cycle)

PUPILS SHOULD LOOK AND LISTEN FOR:

- The beauty of costumes and sets.
- The variety of roles that one performer may sing.
- The names of those operas which seem to be most popular.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Review words used in text that might have been above students' vocabulary levels.
2. Discuss reason for an audience liking an opera, and the settings while critics may not. (One reason often is that the critic may view in terms of the history of the performance of the opera and the inherent musical and dramatic worth of the opera itself and the performance while the audience may be less intellectual, more emotional in their response).

SUGGESTED RELATED ACTIVITIES:

1. Build a time chart with names and dates of great composers and/or operas.
2. Play one or more excerpts from operas mentioned in text.
3. Discuss the dependency of the opera singer on knowledge of languages--especially pronunciation.
4. Discuss the Wagner operas mentioned ("*Die Walkuere*" and "*Tristan Und Isolde*") as relying for their stories on German myth.
5. Read one of these myths to the class.

RELATED CREATIVE ACTIVITIES:

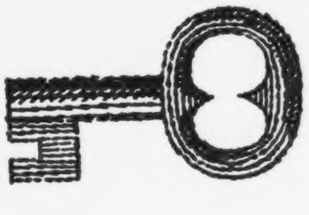
1. Have students draw to an opera excerpt such as the "Overture to the Flying Dutchman."
2. Have students select a myth, novel or short story that might provide a good basis for an opera. Have them give their reasons.
3. Discuss or ask students to write about:

   "Opera often reflects the concerns of the society in which it exists. If you were a composer, what would you write an opera about?"

RELATED MATERIALS:

Slides and Text:

"*A Visit to the Metropolitan Opera*"
Metropolitan Opera Guild

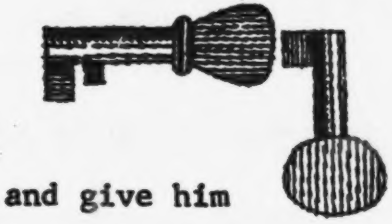


Record:

Mozart, His Story and His Music: Vol. MM 3510
Introduction to Opera: Golden 69

CULTURAL ITEM: "THE MARRIAGE OF FIGARO" (Filmstrip and script)
Color, Metropolitan Opera Guild.

CURRICULUM AREA: Drama- Assembly - Foreign Language
The World on Stage



PURPOSES:

To acquaint the student with the plot of the opera and give him insight into this branch of art.

To point out how the same themes of liberty and equality are expressed in various art forms as well as literature.

SYNOPSIS:

This filmstrip presents various opera greats in the "Marriage of Figaro."

Figaro and Susanna servants of Count Almaviva are in love and engaged to be married. Dr. Bartolo and his aging housekeeper Marcellina scheme to prevent the marriage. Marcellina loves Figaro and Dr. Bartolo loves Susanna as does the Count. Cherubino, a page sings of his love for the Countess. When he hears of this the enraged Count instructs him to join the army in Seville.

The countess laments the wondering affections of the Count and plots with Susanna and Figaro to trick the count into approving their marriage. Susanna will plan a rendevous with the count but Cherubino(who hasn't left yet for Seville)dressed as a woman will take her place. Marcellina arrives and charges Figaro with breach of promise and plans to force him into marriage. However, her plans go awry when she finds Figaro is really her long lost son.

Susanna dressed as the countess meets the count in the garden and sings of her love for him. After a hilarious round of mistaken identity, the count begs the forgiveness of his wife and as the curtain falls all couples are happily united.

SUGGESTED PREPARATION OF THE CLASS:

To prepare the class explain: Mozart's opera was based on Beaumarchais' play "The Barber of Seville." This play and opera gave expression to the contemporary ideas of freedom and equality and was a sensation in France and Germany. The sentiments expressed in these works are not revolutionary from the point of view of a particular political struggle but they are none the less revolutionary. Here for the first time a servant is made a hero who expresses his hostility to an arrogant master by continually fooling him in a fierce and successful war for his rights while at the same time maintaining an attitude of irreproachable politeness. The chief characters are very human. The count is a spoiled and domineering aristocrat, the countess is defenseless and pretty. The servants Figaro and Susanna are lovable and Cherubino the page is a "Don Juan" before he grew up. The music and arias give masterly utterance to the thoughts and feeling of these characters.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The ways in which Susanna and Figaro outwit the Count.
- In what ways Cherubino is like a young Don Juan.
- How the lovers eventually get their own way.

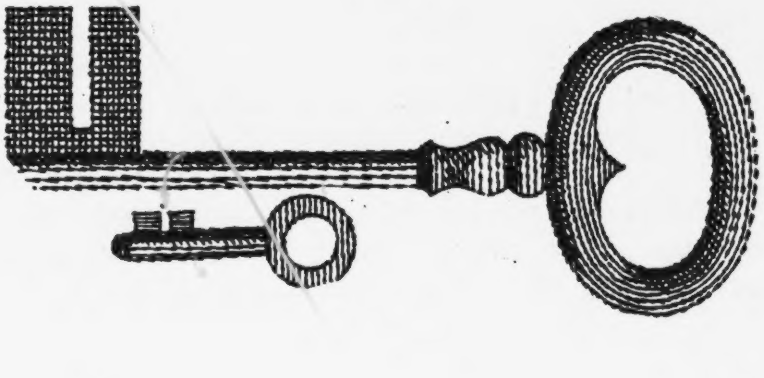
SUGGESTED FOLLOW-UP ACTIVITIES:

1. Secure records and play for the students excerpts from the opera such as "Se vuol ballare," "Non so piu cosason," "Non piuandrai," "Voi chesapete," "Deh vienon tar dar o gioja bella." Be sure the students know who is singing these arias and what they mean.

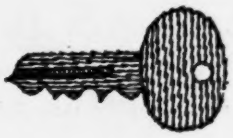
2. Contrast the mistaken identities of the opera with the mistaken identities of Shakespeares "Midsummer Nights Dream." Discuss other literary and operatic works where humor or tradgedy is based on mistaken identity. List and discuss works which still use the same device.

3. Compare protest literature, painting and opera. Secure and display from Metropolitan Seminars prints of works of Goya and Daumier. Translate the words of Rouget de Lisles "Marsellaise;" present the photograph of the statuary group "La Marseillaise" by Rude on the Arc de Triomphe and discuss the works of Voltaire. Assist students to see that ideas of freedom and equality were being expressed more violently in these later works than in Figaro. Discuss Rousseau's ideas of the common man and how these influenced the arts. Help students realize that artists of all kinds can do much to awaken people to new ideas for arts appeal to the emotions and express ideas powerfully and unforgettably.

4. If possible have students visit an opera performance. See the CUE "Do-It-Yourself" guide for information on how to bring the Lincoln Center operas to your school or area.



CULTURAL ITEM: "LA TRAVIATA" (Filmstrip and script)
Color, Metropolitan Opera Guild.



CURRICULUM AREA: English - Drama- Foreign Language

PURPOSES:

To acquaint students with the plot and production of a famous opera.

To illustrate how composers, like other artists, express the problems of their day in a style which is influenced by contemporary thought.

SYNOPSIS:

This film introduces the viewer to Dumas fils who wrote La Dame Aux Camélias in 1848 and Verdi who turned it into the opera La Traviata which was a fiasco at its opening in Venice in 1853 but went on to become one of Verdi's most popular works.

The scene is Paris in the 1850's. The frail courtesan Violetta Valery welcomes her guests. Among them is Alfredo Germont who adores her and tells her so. After some soul searching Violetta forsakes her past to live with Alfredo on the outskirts of Paris. When Alfredo finds she has been disposing of her possessions to pay for their life together he rushes to Paris to obtain money. Alfredo's father visits Violetta and attacks her as the moral and financial ruin of his son and says she is endangering his daughter's happiness. The sorrowful Violetta leaves Alfredo.

Later she meets him at a party, he accuses her of faithlessness and challenges her escort, the Baron, to a duel. When Alfredo, learns of her sacrifice and continuing love, he returns to her and begs her to leave with him. Violetta is overjoyed but her end is near and she falls dead.

SUGGESTED PREPARATION OF THE CLASS:

Explain to the class: This is the story of a beautiful but penniless girl who comes to Paris and gets into doubtful society. Although surrounded by luxury and riches she abandons all this when a young man falls deeply in love with her and she with him. Later she gives him up when she sees her past reputation is damaging his social position. She disappears from his life and dies of consumption.

This theme may not seem unusual or daring to us today but it was in Verdi's time when there was a convention that operas had to have a "period" setting. Verdi was a liberal minded man who knew how hard life could be for people who go against established prejudices. However, he was carried away by the theme and sheer power of the story of Marguerite Gautier. He wanted to create human music which would express the people and the problems of his times so that the audience could recognize themselves and their day in his work. It is a true story. Only the names are changed.

Marguerite is called Violetta in the opera. In this work Verdi created a new style--the psychological portrayal of character in music. The development of Violetta's character is perfectly expressed in the music.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Opera greats who have performed in Traviata.
- The changing character of Violetta.
- The difficulties of life for one who defies the moral code.
- The change which comes about in Alfredo's father.

SUGGESTED FOLLOW-UP ACTIVITIES:

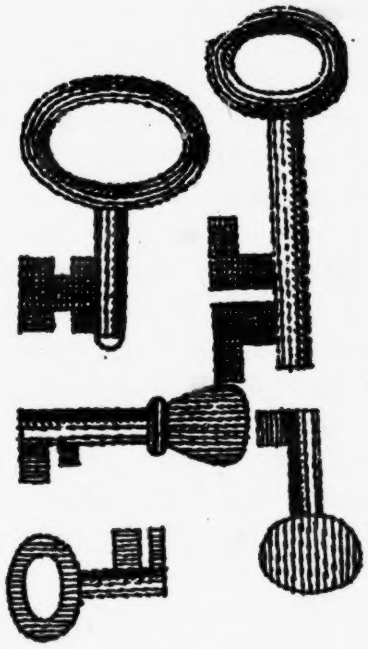
1. To impart the full flavor of the work, play excerpts from the opera which demonstrate the change in Violetta's character from gay courtesan to faithful amour, to resignation, renewed joy. Provide English translation of the songs.

2. **Assist students to see how this changing character of subject matter in opera has been affected by scientific and political thought which is more concerned with the problems of the common person now, the individual, and contemporary themes. This preoccupation with humanity was to express itself in genre painting of the Romantic schools. Later grades may become aware of how this subjectivism is evidenced in Freud and Proust.**

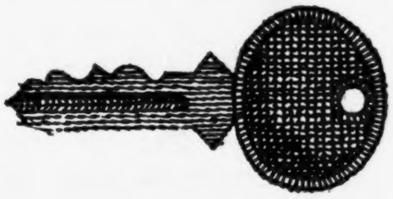
3. Formerly great art concerned itself only with great people and themes. The new Humanism brought about interest in ordinary people and their problems.

   Secure genre paintings, and compare this opera with other literature and poetry of the day which expresses this concern for the problems of ordinary folk and with the changing mores.

4. Contrast Violetta with the psychological portrayal of other literary characters such as Madame Bovary and those in Ibsens "Dolls House" and those in other operas. **(For later grades.)**



CULTURAL ITEM: "TRISTAN AND ISOLDE OPERA" (Filmstrip and Script)
by Wagner **(For later grades.)**
Color, Metropolitan Opera Guild



CURRICULUM AREA: Drama - Assembly - Foreign Language
The World on Stage

PURPOSES:

To acquaint students with the plot of a famous opera and the legends which inspired it.

To show how music itself can communicate feelings and ideas.

SYNOPSIS:

This filmstrip introduces us to Wagner and his masterpiece the music drama "Tristan and Isolde."

Tristan, nephew of King Mark of Cornwall, has slain Morold, brother of the king of Ireland. According to custom, he has sent Morold's head to Isolde, daughter of the Irish king, who was engaged to Morold. Tristan's own wound does not heal. Disguised as a minstrel, Tantris, he goes to Ireland to take advantage of the healing art of Isolde . She heals him, but discovers who he is through matching the splinter found in Morold's skull with the notch in the "minstrel's" sword. In spite of this, the two become lovers. Back at the court of King Mark, Tristan sings the praises of Isolde. The king is much impressed. Finally he orders Tristan to return to Ireland to ask the princess to become queen of Cornwall. Isolde is outraged that Tristan is to woo her for another, but she submits.

As the ship is nearing the Cornish shores, Isolde calls upon her servant, Bragaine, to prepare a death cup for Tristan to drink. She drinks half of the potion herself, only to discover that Bragane has mixed a love draught. The lovers are unable to resist the magic of the cup, and meet secretly while the king is on a hunting party. One of the king's courtiers, Melot betrays them. In the scene of their discovery he wounds Tristan. Tristan's faithful servant Kurvenal takes him to Brittany, where he lingers close to death. In the meantime Kurvenal has sent for Isolde. When the delirious Tristan learns that her ship is in sight, he tears the bandage from his wound. Isolde arrives only to see him die. The king's forces arrive and fight their way in. King Mark tells Isolde that Bragane has confessed to mixing the love potion. But the unhappy girl, conscious only of her lover, sinks by his body and dies. Before she dies, however, Isolde sings one of the finest of mezzo-soprano arias, the heart-searing "Liebestod" ("Love-Death"). This aria repeats themes of the stirring "Love Duet" sung by the lovers in Act II.

PUPILS SHOULD LOOK AND LISTEN FOR:

. The reason why Isolde is being taken to Cornwall.

- Why she hates Tristan and why her hatred is turned to undying love.
- The fate of this ill starred love.

SUGGESTED FOLLOW-UP ACTIVITIES:

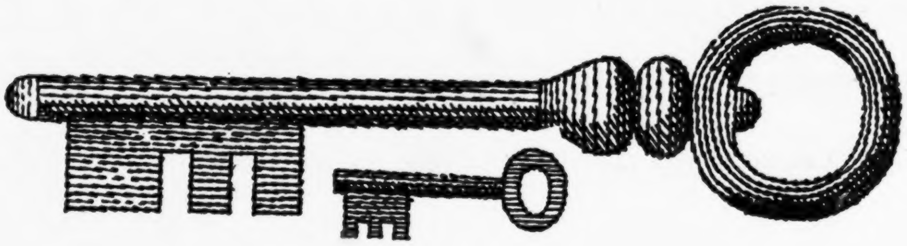
1. Play the "O Sink Upon us night of love" and the "Leibestod" for the students and explain: The chief source of this story was an old the epic poem probably of Celtic origin.

   In Tristan, Wagner fully realized his musical dramatic ideals. The drama is really played out in the orchestra. The solo voices are a link with the symphonic whole but have no such claim as in earlier operas to be the leading element. Musically Tristan is a "chromatic anthem" in which Wagner tried to express the eternal longing for love in a harmony which is never at rest but is always aiming at something new. This music takes harmony into the service of the psychological portrayal more completely than ever before.

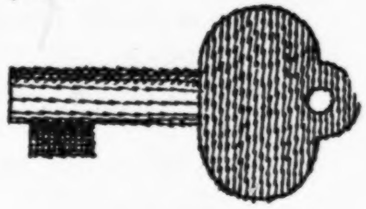
   Play the prelude and other bits of the opera to illustrate the emotional and dramatic content of the music.

2. Compare the plot of the opera with that of Romeo and Juliet, Eloise and Abelard, Orpheus and Euridyce, for emotional content, universality and parallels. Discuss the basic emotional appeal of music. Can emotion such as great love be expressed better in music, drama, painting?

   View Rodin's "The Lovers," da Vinci's "Madonna and Saint Anne," Michelangelo's "Pieta," and other works. Discuss the emotions felt. Remind students that what they are viewing are merely prints or photographs which cannot carry the full emotional impact of the original.



CULTURAL ITEM: "USING MEDIA IN CREATIVE WRITING"
Films, Filmstrips, Tapes and Flat Pictures (see Related Materials)



CURRICULUM AREA: Creative Writing

PURPOSES:

To stimulate creative imagination, to develop vocabulary, to create moods or background for creative writing and provide skills.

RATIONALE:

Creative imagination is the chief tool in a closely knit world. Men cannot learn to live together well in one world until they learn to put themselves in the other fellow's shoes. They must learn not only the facts about each other, but must learn to reach into each other's hearts and get the feel of each others problems. Cold bare facts change few men's opinions and attitudes; true empathy comes only to those who go and see, or feel, through imagination.

Through an awakened sense of world responsibility and a fear of communism, Americans are sharing money and know-how with many countries they cannot readily locate on the map. Just dole giving isn't true sharing. Imagination must help us understand why the Arab fights for freedom, why the Russians have an unquenchable thirst for knowledge, or how personal dignity can lift the people of India above their poverty. Other than thinking, writing is the most imaginative of the arts of communication. Our young people sitting in the classrooms of today are going to have need of more creative imagination in thinking, in writing and in dealing with people than man has ever had to have before. The teacher's job is to free them to use this imagination and to help them think and write and live creatively.

In every student flows streams of emotional energy expressed in smiles, tears, movements, shrieks. It is vital to help him to get this energy to flow into words, to realize the unique rhythms of his language. When we teach English as a tool subject alone, we are confining the student's writing and speaking to the intellectual side of him--the weakest, least developed, and vital element of his personality. The most vital elements of the student are those parts of his experience that require the mass of his emotional energy--those actions, feelings, and thoughts he shares with his friends and family but rarely shows in the classroom. It is important to find ways and means to set free these thoughts and feelings about those realities. The student comes to school, perhaps his mind occupied with a family quarrel, a fight on the way to school, personality problems, and/or needs that are real and pressing to him. Fortunate is he whose teacher makes opportunities to release this flow of energy into a natural learning situation. When English, taught only as a tool subject, forces out of the schedule some periods for free self-expression, the essence of experience is being sacrificed for meaningless, conventional form.

What is too often unrealized is that the student must feel deeply in order to write his most mature sentences, so that our objective of language as a tool,(not merely the mechanics of correctness), can be reached only through the free flowing of the student's personality. Ideal themes for creative writing are those preoccupations of the student. The writing of these provides opportunity to teach the mechanics of English. The aim of such writing is not the attainment of literary skill but to provide frequent opportunity for the student to write and speak about the patterns of his daily life. Whether or not he achieves literary or grammatical skill in these periods is incidental to his learning to make images, to bring forth from the depths of his being his own reactions to life. However weak his style, it is going to be far stronger than if he wrote about an assigned topic of little interest to him. When a student feels deeply about his experience, he will not only write well but he will strive to write correctly.

Now the problem is how to achieve this atmosphere of freedom for expression. Media can often stimulate, create moods, provide background, upgrade skills in writing, and help develop vocabulary. These materials may be used with the class or as self teaching aids. The following suggestions involving media have been found helpful in stimulating creative writing.

. Create a stimulating atmosphere in the classroom. The walls can be used for something besides holding up the ceiling. One of the most important and often overlooked tools in teaching is the bulletin board - never underestimate the power of visual stimuli. Attractive colorful bulletin board displays can stimulate student interest. If the class is studying Shakespeare, colorful displays of pictures, photographs, illustrations arranged with an intriguing title, and the proper questioning can stimulate students to write about him.

. Use pictures from Life or other magazines or National Gallery prints which suggest story content. Allow each student to choose a picture which intrigues him and write what the picture suggests.

. Use a series of photographs or magazine pictures which might suggest consecutive scenes in a story. Ask the students to rearrange these and then write the story that the pictures suggest to them.

. Help students build vocabularies of sensory language.

. Use the films "Adventures with Color"(CUE)or "Hailstones and Halibut Bones" (See lesson on color vocabulary).

. Secure records with sound effects or allow students to bring in sound effects materials. Use these to make a tape of various sounds which suggest a story or episode. Play this for a class and let them write what it suggests to them. This exercise also develops the important skill of listening.

- Secure Folkways records on City Sounds, Harbor Sounds, or other sound effects; play them to stimulate imagination for creative sketches.

- Use music such as Hall of the Mountain King to stimulate imagination.

- Show the CUE films Discovering Color and Discovering Texture to stimulate vocabulary development.

- Have students paint, mould, or sculpt the feelings aroused in them by words not basically sense perceptions such as anger, pride, justice and liberty, and thus relate them to sensory perceptions.

- Have students do a personality portrait of one of their classmates and use word pictures to support their impression; an excellent opportunity to teach metaphor and simile.

- As students gain in ability, they will want to write about things other than their own experiences. This poses the problem of research. Filmstrip series are available on research skills. The SVE series on Communication Skills (CUE) gives deeper insight into the use of language and semantics.

- Creative dramatics is an excellent way to stimulate self expression and prepare for creative writing. These may be simple pantomines of original plots. Students may then write about the acted skit. Taping is one way to avoid wooden dialogue. Replaying the tape assists students to realize how real dialogue sounds.

- Utilize TV shows students have seen to encourage related reading which will stretch the mind.

- Sometimes creative writing is stymied for lack of ideas. Film and filmstrips ordinarily used for social studies can be used to create mood and provide information to transfer the imagination to a different background or setting. Such CUE films as Siam or The World is Born can well be used for this purpose.

- Some films are created especially for stimulating creative writing, such as the sensitive Hunter and the Forest (CUE) with photography by Arne Sucksdorff, Autumn Color, (CUE) an experience film, Norman MacLaren's Fiddle Dee dee, Pen Point Percussion, and Churchill's Rainshower.

- Use a film without the sound track and ask students to write the dialogue.

- Show a film or filmstrip of an unfamiliar story. Shut it off just before or after the climax, and ask students to finish the story.

- Utilize the McGraw-Hill filmstrip Adventures with a Bear as a basis for analysis and synthesis in composition.

- The SVE filmstrip How to Write adds spice to the teaching of language skills.

- Use the Popular Science filmstrip "How to Write a Poem" to follow through the creative process with students, or use "Sound Effects in Poetry." Use the Great Ideas of Eastern and Western Man pictures series (CUE). Mask the quotations and ask students to write what the picture suggests to them.

- Use science films such as the "Universe" or "Time and Space" as inspiration for science fiction themes.

Of course, it is important to publish student work in class newspapers and school magazines. Such a program may not produce any Walt Whitmans or Robert Frosts, but it can awaken the student to deeper, richer, living, widen horizons through increased perceptivity, develop a sense of personal dignity and worth, and encourage the student to be himself in a world whose pressures increasingly push him toward conformity.

RELATED MATERIALS:

Films:

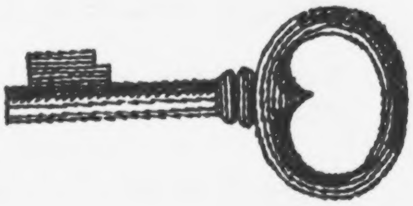
Adventures with Color. (CUE) (Pittsburgh Plate Glass Inc.)
Hailstones and Halibut Bones. (National Film Board of Canada)
Discovering Color. (CUE) (Film Associates of California)
Discovering Texture. (CUE) (Film Associates of California)
Siam. (CUE) (Walt Disney Productions)
The World is Born. (CUE) (Walt Disney Productions)
Hunter and the Forest. (CUE) (Encyclopedia Britannica Films)
Autumn Color. (CUE) (Thorne Films)

Filmstrips:

Adventures with a Bear. (McGraw-Hill Films) (basis for an analysis and synthesis in composition)
Figures of Speech.
Getting the Meaning from Poetry.
How to Write. (Society for Visual Education)
Communication Skills. (Society for Visual Education) (CUE)
How to Write a Poem. (Society for Visual Education)
Something to Write About.
Sound Effects in Poetry.

Records:

City Sounds (Folkways Records Inc.)
Harbor Sounds (Folkways Records Inc.)
The New York Taxi Driver (Folkways Records Inc.)



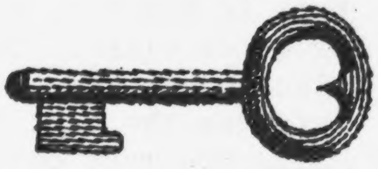
Flat Pictues:

Great Ideas of Man Series. (Container Corporation of America)
Tear-sheet photographs from Life, Time, and other periodicals.

CULTURAL ITEM: "AN INTRODUCTION TO HAIKU"
(paperback by Harold G. Henderson Doubleday Anchor)

Metropolitan Seminar Portfolio 10, Print 118 - Two Peaches on a Branch

Print 119 - Mother and Child with Bird



CURRICULUM AREA: Poetry

PURPOSES:

To acquaint students with Haiku, a Japanese art form which opens doors on new esthetic pleasure and insight into Japanese culture.

SYNOPSIS:

There are several arts so widely practiced in Japan that they may be considered an integral part of its culture. Among these are the twin arts of reading and writing, haiku. Although these are ancient arts they are more widespread today than ever before. Hundreds of thousands of haiku are published each year. This art form is so peculiarly Japanese that learning something about it will give valuable insight into Japanese character.

Haiku is poetry intended to express and evoke an emotion. In the hands of a master haiku can be the concentrated essense of pure poetry. Because it is shorter than other poetry it depends for effect not only on suggesting a mood but also by giving a clear-cut picture which serves as a starting point for trains of thought and emotion; but only the outlines or important parts are drawn, the rest the reader must fill in for himself.

SUGGESTED PREPARATION OF THE CLASS:

1. Familiarize yourself with the contents of Haiku by H, S. Henderson (English CUE Kit).

2. It may be well to read of few of the Haiku to the class and explain that like Japanese paintings and prints the ideas and moods are suggestive, evocative rather than spelled out.

List on the board or duplicate:

What constitutes Haiku?

. A poem and as such it is intended to express and to evoke an emotion.
. A very short poem with a traditional and classic form - seventeen syllables 5-7-5
. Can be grave or gay, deep or shallow, religious, satirical, sad, humorous, or charming
. Has to depend for its effect on the power of suggestion even more so than poetry

- Owing to shortness, haiku can seldom give the picture in detail - only the outline or important parts are drawn, and the rest the reader must fill in for himself.
- "Haiku reading is in itself an art. In order really to understand a good haiku one has to read it over many times. It is not that the picture is hazy in any way, for if the author has done his work properly, the picture is quite clear. The point is that good haiku are full of overtones. The elusiveness that is one of their chief charms comes, not from haziness, but from the fact that so much suggestion is put into so few words."
- Haiku are more concerned with human emotions than with human acts, and natural phenomena are used to reflect human emotions.
- Condensation of expression - omission of words which would be required in a grammatically formed sentence but which are not really needed to make the sense clear.

Display paintings, prints, thought provoking photographs about the room to stimulate student creativity. Choose one of the pictures and write a haiku about it. Such pictures as: a small boy walking amidst war ruins **might evoke a poem such as the following:**

Devastation, waste;
Despair permeates...yet hope;
Emerges from youth.

Discuss how the poem in seventeen syllables evokes the spirit and meaning of the picture. **Point out, however, that Haiku should not be subjective; it states what is without opinions.**

After discussing with the class how the poem expresses the scene ask them to write about one of the other pictures displayed or about something from their own experience.

Samples of student haiku about a picture of a black and white child walking arm and arm:

What is brotherhood?
The black and white together.
Yet so far apart.

World Leadership:

Yes we are mighty
And yet what does it give us?
A tormented life.

The Bomb:

With fury it rose.
Life, death...all in a moment
A mushroom shaped cloud.

Eaten by the cat!
Perhaps the cricket's widow
may be bewailing that!

Together they walk.
Tis sad that they so innocent.
Must someday learn.

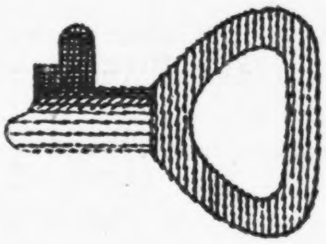
Conduct:

Ah, youth, What guides it?
Its undertakings' password--
"What's in it for me?"

SUGGESTED RELATED ACTIVITIES:

Show Japanese prints from list above. Show the CUE film "Japanese Gardens." Alert students to the symbolism, beauty of line and design, and economy of means. In all these arts much meaning and beauty is compressed into a small statement.

CULTURAL ITEM: "GARDENS OF JAPAN" (Film)
15 min., Color, Ministry of Japan



CURRICULUM AREA: Poetry

PURPOSES:

To reveal the beauty and symbolism of the Japanese garden, and through it provide insight into Japanese character and art.

SYNOPSIS:

Nature's gardens and man's gardens blend together to make Japan beautiful, peaceful and serene. However, Japan is small and poor in resources. Land is precious and carefully tended. A Japanese garden is the beauty of nature compressed and heightened by art. In one small plot one gets the feeling of all of nature; mountains, oceans, plains and rivers. Zen dry gardens are symbolic abstract versions of nature used for contemplation on the poetry of the world. This film affords the opportunity for a vivid experience with the art of the Japanese garden.

SUGGESTED PREPARATION OF THE CLASS:

Since many Westerners know little oriental art and ways of thinking introduce the film by explaining:

Since prehistoric times the Japanese have worshipped and loved nature. Their garden is considered a part of the house. Although it may be tiny they like to view it and meditate on the beauty of nature. Great care and thought is lavished on the design and care of the garden.

Like the other Japanese arts of ikebana, haiku, bonsai, painting and prints, much is expressed with little by use of symbolism.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The scenic beauty of Japan; Silver Pavillion - one of the cradles of the tea ceremony and the art of gardening.
- How nature is compressed in the Japanese garden.
- The constantly changing views presented to the stroller.
- The symbolism of the Zen garden.
- The ritual of the tea ceremony, garden ornaments.
- Katsura Imperial villa and pond.

SUGGESTED FOLLOW-UP ACTIVITIES:

To make sure students understand the symbolism of the garden ask:

- How does the Japanese garden compress nature?
- What do the rocks and raked sand in a Zen garden stand for?
- Bring out the idea that the gardens invite dreamy meditation on the mystery and poetry of the world.

For further understandings ask:

- What do Japanese gardens reveal about Japanese character? (love of nature, meditativeness, careful workmanship, artistic ability)
- What does the tea ceremony reveal? (This ritual is an outgrowth of Buddhist workship and is also symbolic. It reveals ceremoniousness, the desire to make even small acts artistic and pleasurable.)

Help students to understand:

- That nature is not art.
- That in arts of gardening, bonsai, and ikebana, the Japanese enhance nature with art.
- That much is expressed with little in these arts and that this very economy of means and compression make the art more evocative of thought and reflection.
- That symbolism plays an important role in all the arts. If we learn to understand it, we gain more from the arts.

SUGGESTED RELATED ACTIVITIES:

View the CUE film Ikebana to see how here again art heightens the beauty of nature.

Secure and View CUE Panorama Japan slides (Social Studies Kit).

View pictures of gardens by Isagu Noguchi, famous Japanese designer who did the Yale library marble garden. Discuss the symbolism shown.

RELATED CREATIVE ACTIVITIES:

Have students write Haiku inspired by the beauty of the films or slides of Japan.

Write paragraphs concerning the heightening of the beauty of nature through art as expressed on Haiku and Ikebana.

Write paragraphs on "The Japanese as seen Through Their Arts" to tell what they have learned of the Japanese character.

RELATED MATERIALS:

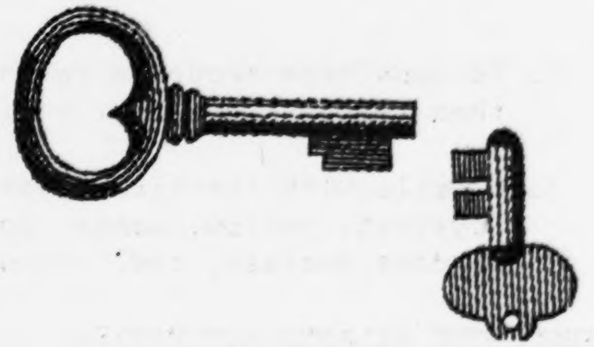
Film: Ikebana - Ministry of Japan

Slides and Record: Guided Tours of the World-Japan
Panorama Columbia CUE Records

Filmstrip and Record: Our Pacific Neighbors - Bowmar Co. CUE

Book: Japan as Photographed by Werner Bischof
Bantam Paperback CUE

CULTURAL ITEM: "ADVENTURES WITH COLOR" (Film)
Pittsburgh Plate Glass
15 minutes, Color.



CURRICULUM AREA: Creative Writing.
Vocabulary development.

PURPOSES:

To alert students to the wonder and joy of color and to stimulate them to develop a vocabulary of color words.

SYNOPSIS:

Color is not the property of the painter alone. Use of color words can enhance and enliven writing. This gay whimsical animated film tells us in beautiful design, color and verse how color affects our moods. It may be used to stimulate imagination and develop vocabulary. Resultant vocabulary gains may be employed in creative or descriptive writing.

SUGGESTED PREPARATION OF THE CLASS:

To orient students to the film explain: The world we live in is multicolored. Color affects our moods and can effect the feelings of others when we use color or color words.

We speak of a bright morning, a blue funk, a red letter day, a black mood, people get purple with rage, green with jealousy, white with fear; some are yellow, others are true blue.

This film will show how color words lend stimulation and pleasure to writing.

(NOTE: to English teacher - The second part of the film deals with color dynamics in the home and industry. You may wish to use only the first half.)

SUGGESTED FOLLOW-UP ACTIVITIES:

1. To increase color perception assist enlargement of color vocabulary by learning about color symbolism and how it affects our language.

   Explain to the class: For primitive man color was symbolic. For every virtue or vice man had a special color symbol. In later periods, color became decorative rather than symbolic but we still have remnants of this color association in our speech. Black is associated with evil - therefore we speak of a "black-hearted villian;" white is the symbol for innocence, and we speak of persons being "pure as the driven snow."

   Compile with the class expressions which contain color symbolism. (See CUE Insights on "Color and Color Symbolism.")

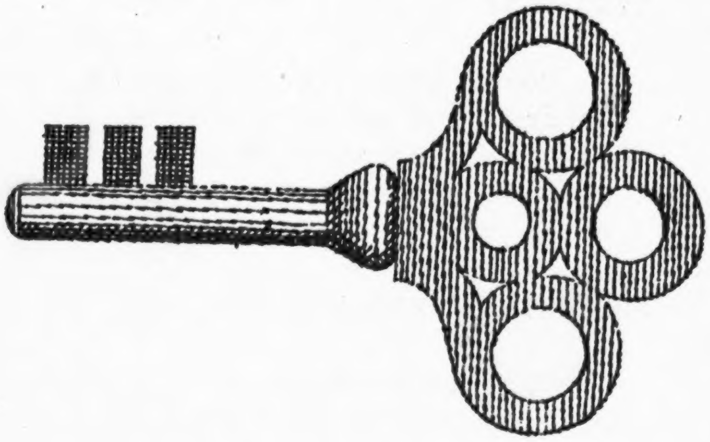
2. To sensitize students to the power of color words in writing, discuss with them the feelings that various colors give them.

3. Compile with the class lists of related color words such as: purple, amythest, yellow, amber, golden, tawny, green, viridian,seafoam, grassy, verdant,emerald, red, crimson, rose, fiery, roseate, cerise.

SUGGESTED RELATED ACTIVITIES:

Ask the class to choose any colored object they like such as an emerald, a leprechaun, the sun, the moon, a car or other and utilize the color words they have learned or simply write a poem about a single color. Refer to the book Hailstones and Halibut Bones.

RELATED MATERIALS:



Films:

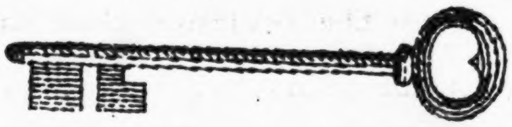
Discovering Color
Film Associates CUE

Hailstones and Halibut Bones
National Film Board of Canada

COLORS

Like acrobats on a high trapeze
Color twist and bend their knees
Twist and turn and leap and blend
Into shapes and feelings without end.
Light is color and color is light
Prism, rainbow, day and night.
Every color unique alone
Has mood and meaning of its own
Yellow is the color of the sun,
The feeling of fun.
The yolk of an egg, a duck's bill
A canary bird, a daffodil.
Yes, a topaz, a candle flame
Mimosa's yellow and I guess
Yellow's the color of happiness.
Red is a sunburn spot on your nose
And sometimes red is a red, red rose.
Red squiggles out when you cut your hand.
Red is a ball and a rubber band.
Red is a listick, red is a shout.
Red is a sign that say "Watch out"
Red is a show off, no doubt about it.
Can you imagine living without it?
Blue is the sky without a cloud.
Cool and distant, lonely and proud.
Blue is the quiet sea
And the eyes of some people
And many agree
As they grow older
That blue is the scarf
Spring wears on her shoulder.
Orange is a tiger lily, a carrot
A feather from a parrot, a flame
The wildest color you can name.
Orange is the fur of the fiery fox
Orange is the crayon in the box.
And in the fall when the leaves
Are turning
Orange is the smell of a bonfire
burning
Colors dance and colors sing.
Colors can do anything.
Colors can laugh and colors can
cry
Turn off the lights and colors die.
But wait! Black is a color we can
use.
Black is licorice and leather shoes.
Black is the print in the news
And think of what starlight and
Lamplight would lack
If they couldn't lean back against
black.

CULTURAL ITEM: "AUTUMN COLOR" (Film)
7 min., Color, Thorne Films



CURRICULUM AREA: Creative Writing

PURPOSES:

To stimulate perception,creative thought, and a new sensitivity to the beauty of nature.

SYNOPSIS:

The eye of the camera provides an unusual approach to composition, texture,color and lighting. A subtle piano improvisation creates the proper mood for enjoying a montage of autumn color. The poetic beauty of the film provides an excellent stimulus for creative writing.

SUGGESTED PREPARATION OF THE CLASS:

Ideally this film should be used after students have developed a vocabulary of color and texture words. To do this use the CUE films "Adventures in Color," "Discovering Color," and "Discovering Texture" and their related lessons.

To develop the idea of the necessity for developing a color vocabulary explain: Of course, we know that a rich vocabulary is highly related to getting a good job but beyond that the person who can view a sunset knowing the color words that are coming to life before his eyes is a truly rich person. Imagine yourself sitting on the porch watching a sunset. Would you think - Scarlet fire trailing its wispy flames across the sky changing to crimson - to gold - bathed in heliotrope - a copper-golden ball dripping down over the edges melting and melting till it drops down behind the horizon, out of sight leaving the heavens a bit dazed with their recent glory? One of the most satisfying things in the world is to be able to say to yourself what you are seeing. Just as we cannot hope to paint a picture without pigment, we cannot hope to write well without the color of a rich and varied vocabulary.

Review color vocabulary briefly by listing color and texture words. This might be done as a game by saying I am thinking of the yellowish green of young willow leaves, (Chartreuse), the yellowish tan of a lion, (tawny) and the brownish red of an apple (russet).

This film will reveal to us some of the glory of autumn color. As you view it jot down color and texture words and images which come to mind.

PUPILS SHOULD LOOK AND LISTEN FOR:

. The way in which the music seems to establish moods that conform with color scenes; lighting effects.
. Art forms and color contrasts in nature.

- Yellow of cottonwood against a mountain background locust tree and milkweed, then the orange and red of plum, sumac, and hawthorne and the subtle hues formed by Virginia creeper leaves.
- Gold of cottonwood against the dark shadow of a canyon and the flickering effects of quaking aspen in the wind.
- The contrasting yellow and orange of the sugar maple followed by the brilliant red of sumac and barberry.
- The variety of color, light, and textures exemplified by oak leaves.

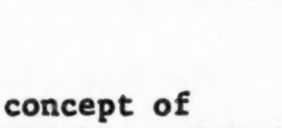
SUGGESTED FOLLOW-UP ACTIVITIES:

1. Some points to develop with the pupils might be:
    - Many of the scenes just witnessed are beauty in our everyday environment that a majority of us may tend to overlook.
    - Photography enables us to capture scenes that we can view over and over for our esthetic enjoyment. It also helps us to see beauty, pattern, form and texture so that we are more perceptive of these elements in our environment. The technique used by the photographer was to frame certain scenes in a manner which made them stand out. Framing helps us exclude extraneous material and concentrate on a certain section so we perceive it more thoroughly.
2. Utilize the impressions you have gained from the film to write a paragraph, story, or poem. To do this:
    - Stop and analyze the emotions you had as you watched the film. Did it give you a feeling of overwhelming beauty? the wonder and glory of nature? the excitement of color and pattern? Did it remind you of a day at the farm? a good time you have had?
    - After you have decided on your main feeling jot down words that will express that feeling - choose words that are specific.
    - List specific color words - Don't say just blue, tell which blue. Is it delphinium, sapphire, lapis lazuli, turquoise, aquamarine, ocean, navy, hyacinth, powder, midnight, iridescent or blue green?
    - Don't say just red. Is it sherry, berry, rosy, deep, winy, gory, ruby, danger or brick red? Use specific texture words lacy, fluffy, nubby, corrugated, striated, slimy, slick, velvety or others which suggest the quality of the scenes.
    - Now put your feelings and your words together to paint a word picture of autumn color.

SUGGESTED RELATED ACTIVITIES:

After color vocabulary has been developed build up the concept of sense appealing language by using a reminder word like October. Ask students what October reminds them of - red, brown and yellow leaves, white frost, red apples, cider, cold wind, cold fingers, the thump of a football. Have them record five days of sensory impressions.

Helen Keller was once asked what she thought was the worst calamity



could befall a person. She replied, "To have eyes and fail to see." The world is too big to take it all in at once. To make sense and beauty of it we have to look at small parts of it selectively. This film has "framed" some of this beauty which is all about you.

Use a cardboard frame to "frame" and see the pictures all about you in nature. To enjoy mental snapshots learn to look - Peer deep inside a lily. Notice the seeds of the banana as you slice it. Observe the starburst in the center of a wet ice cube. It is the wonderful power of seeing the world in his own unique way which gives the artist his style. Seeing is living. The more vividly you learn to see the more alive you are. Have students use the framing device to find exciting pictures. Then describe them in colorful words. View paintings and describe them colorfully.

Have some pupils photograph scenes in nature which have interesting design, texture, and color. Arrange these in an exhibit.

"GREAT IDEAS OF EASTERN AND WESTERN MAN SERIES" *

This series of quotations from the thought of outstanding works or speeches illustrated by painting and photographs are ideal inspiration for classroom discussion and stimulation for creative thought and writing. Even when some of the ideas may seem a bit too difficult or beyond the students grasp, they are excellent furnishings for the mind which will remain with the student and in time he will grow into them. Discuss the quotations from some; ask students to find illustrations of the ideas from their own reading.

The following prints are recommended for class discussion:

- "La Rochefoucauld on the Standard of Greatness."
- "Marcus Aurelius Antoninus on One World."
- "John Milton on Opinion and Knowledge."
- "Montesquieu on the Essence of Freedom"
- "John Stuart Mill on the Right to Individual Opinion."
- "Plato on Wisdom in Government."
- "John Milton on the Victory of Truth."
- "Theodore Roosevelt from "The Strenuous Life."

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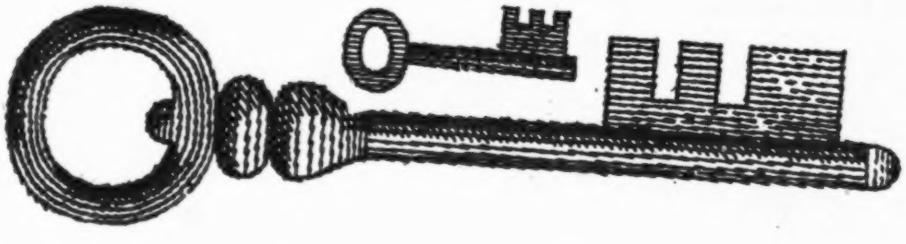
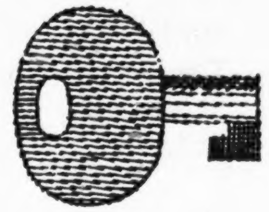
*Great Ideas of Eastern and Western Man prints (CUE, Container Corporation of America, 38 Dearborn St., Chicago, Illinois.)



CULTURAL ITEM: "CUE CHART OF COLOR SYMBOLISM"



CURRICULUM AREA: Vocabulary Development

PURPOSES:

To sensitize students to color words by revealing color's ancient symbolisms and its modern connotations.

SUGGESTED PREPARATION OF THE CLASS:

Inform students of color symbolism. Explain: For primitive man, color was symbolic; closely associated with his religion, his ideas of the world and concepts of physical forces. The four points of the compass had definite colors as did specific gods. A visual language of color spoke directly to people in all walks of life. This use of color gave order to the ancient cultures. It carried over into early Christianity where it played an important role in heraldic devices of medieval Chivalry where every virtue of a man had a special color symbol.

Today we still associate black with the concept of evil and death, white with purity and innocence or joy and resurrection. However, in the orient, white symbolizes death and mourning.

Project or duplicate the color symbolism chart and discuss the symbolism with the class.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Ancient symbolisms.
- Modern symbolisms in the Western Hemisphere.
- How the thought of the color makes them feel as they read its symbolisms.

SUGGESTED FOLLOW-UP ACTIVITIES:

- Discuss the symbolisms of the chart.
- Explain the use of color in heraldry.
- Display various colors and ask students how these colors make them feel.
- Display Van Gogh paintings such as "Cafe at Night" or Bedroom at Arles" to experience the emotional tension which can be created by use of color. Contrast this with El Creco's "View of Toledo."
- Utilize other paintings and encourage students to discuss the feelings engendered in them by the use of color.

SUGGESTED RELATED CREATIVE ACTIVITIES:

Ask students to choose a mood and then express it through use of color words in a story. Encourage use of picturesque language by use of strong specific verbs.

THE ANCIENT SYMBOLISM OF COLOR*

	Red	Yellow & Gold	Green	Blue	Purple	White	Black
Egypt	Man	Sun, universal power	Nature	Heaven Sacred	Earth		
Greece	Love & Sacrifice		Learning	Truth		Divinity	
Cabalism	Strength	Beauty	Victory	Mercy	"The Foundation"	"The Crown"	Understanding
Hebraism	Sacrifice Glory	Celestial	Terrestial	Glory of the Lord	Condescension Splendor	Purity Victory	
Christianity	Holy Ghost Body of Man Hell	Glory God the Son Mind of Man Earth	Immortality	Hope God the Father Spirit of Man Heaven	Penance	Purity	Death
Catholocism	Charity Sacrifice		Life Eternal		Affliction Melancholy	Purity Joy, Glory	Death
Heraldry	Courage, Zeal	Loyalty	Youth, Hope	Piety, Sincerity	Sacrifice, Royalty	Faith, Purity	Death
The Arts & Sciences	Theology ****	Science ****	Medicine ****	Philosophy ****	Law ****	Arts & Letters ****	****

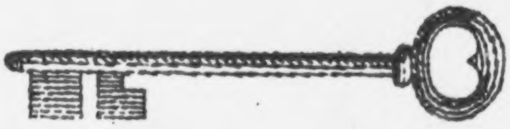
THE MODERN SYMBOLISM OF COLOR IN THE WESTERN HEMISPHERE

Color	General Appearance	Mental Association	Direct Association	Objective Impressions	Subjective Impressions
Red	Brilliant, intense opaque, dry	Hot, fire, heat, blood	Danger, Christmas July 4, Valentine's Day, Flag	Exciting, Fervid passionate, active	Intensity, rage fierceness, rapacity
Orange	Bright, luminous glowing	Warm, metallic autumnal	Hallowe'en Thanksgiving	Jovial, energetic lively, forceful	Hilarity, exuberance satiety
Yellow	Sunny, radiant incandescent	Sunlight	Caution	Cheerful, inspiring vital, celestial	High spirit, health
Green	Green, moist	Cool, nature, water	Clear, St. Patrick's Day	Quieting, refreshing peaceful, nascent	Ghastliness, disease terror, guilt
Blue	Transparent, wet	Cold, sky, water, ice	Service, flag	Subduing, melancholy contemplating, sober	Gloom, fearfulness furtiveness
Purple	Deep, atmospheric soft	Cool, darkness, mist shadow	Mourning, Easter	Dignified, pompous mournful, mystic	Loneliness, Desperation
White	Spatial - Light	Cool, snow	Cleanliness, Flag Mother's Day	Pure, clean, frank youthful	Brightness of spirit, normality
Black	Spatial - darkness	Neutral, night, emptiness	Mourning	Funeral, deadly Depressing, ominous	Negation of spirit, death

*Denver Museum of Art, Bulletin on Color

CULTURAL ITEM: "DISCOVERING TEXTURE" (Film)
20 min., Color, Film Associates of California.

CURRICULUM AREA: Creative Writing.



PURPOSES:

To stimulate a new awareness of texture and develop powers of perception, as well as to enlarge vocabulary.

SYNOPSIS:

This beautiful film provides an exciting array of textures ranging from the delicate laciness of a sea anemone to the gigantic jagged grandeur of the Grand Canyon. Textures both natural and man made are sensitively explored in varying lights. The roles of light, sight and touch in perceiving texture are well illustrated and explored.

SUGGESTED PREPARATION OF THE CLASS:

Getting students to love words without hating English and school in general is a delicate aspect of teaching. It takes several years of living with a word lover before a student becomes a word lover too. To encourage this vocabulary growth, aid students to experience the sensuous excitement of finding just the right word that fits the sentence to make it a whole through much reading of prose excerpts and poems that stimulate thought and attune the ear to rhythmic writing. Experiences like viewing this film can awaken perception and the desire to find the right word.

Assemble bits of bark, cloth, paper, and other materials for a tactile library. Let students describe how they look and feel. Explain:

Texture is the surface quality of an object. It may be smooth, furry, rough, slick, wiry and many other adjectives. When we feel soft velvet, rough bark, slippery soap or a grainy brick we can see these objects much better because our sense of touch helps us to perceive them more clearly. Of course, we are able to see texture because of light which is reflected from materials. Smooth objects, such as those made of glass and silver, reflect light and appear bright and shiny to us. Rough textures, such as bark or nubby wool, absorb much light and break it up into a pattern of values of the color of the object. Velvets and fur reflect light in a different pattern. Ask students to watch this film for textures to describe. Jot down words which describe them.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Descriptive adjectives applied to texture.
- Variations in texture in nature.
- Effects of light on objects which causes changes in the appearance of texture.
- Textures in man-made articles and how to create them.

- Textures in building materials.

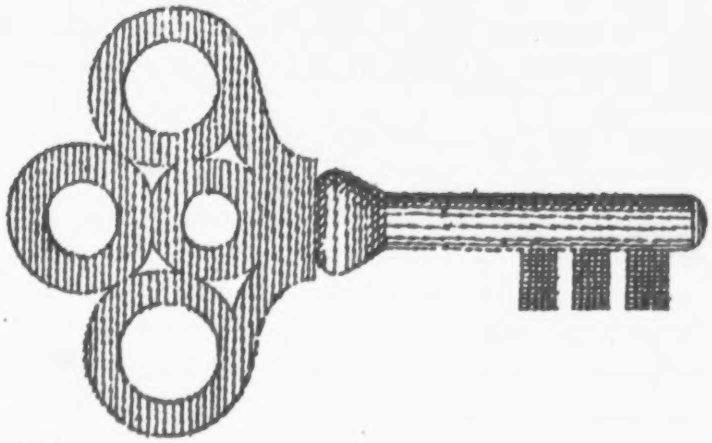
SUGGESTED FOLLOW-UP ACTIVITIES:

- Have on hand pictures of buildings, a Japanese dry garden, pieces of cloth, metal, wood, stone, prints of Van Gogh's "Starry Night" and "Sunflowers," and Hartnett's "Old Violin." (Metropolitan Seminars)
- Ask students to list words describing the texture of these objects as they look and as they feel.
- Point out how architects use the structure and natural materials to give textural interest to buildings. Display a photo of a Japanese garden, and point out contrasts of textures of the raked sand, weathered rocks, flat stepping stones.
- Show how artists display texture either by painting highlights and shadows as in Hartnett's violin or through the impasto technique Van Gogh used.
- Use Roget's Thesaurus and help students compile lists of words to describe texture.

SUGGESTED RELATED CREATIVE ACTIVITIES:

After vocabulary has been built up, list a variety of titles for themes. If the story situation precludes the sense of sight, students will be forced to rely more on sensory words. Story titles might be:

Lost in a Cave
When the Light Went Out
Space Landing
Haunted House
On the Dark Side of the Moon



CULTURAL ITEM: "THE HUNTER AND THE FOREST"
10 min., B&W, Encyclopedia Britannica Films.

CURRICULUM AREA: Creative Writing.

PURPOSES:

To stimulate creative thought and writing.

SYNOPSIS:

In this film the superb photography of Arne Sucksdorf sensitively portrays emotion, the poignant charm of wild life and the beauties of nature. The story, told without words, is that of a hunter who goes to the forest to kill but who is finally disarmed by a family of deer.

SUGGESTED PREPARATION OF THE CLASS:

Explain to the class: Writing is effective according to whether or not it is wing-tipped with imagination. This film tells a simple story in a moving imaginative way. It has no narration.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The gay confident air of the hunter as he enters the forest and shoots the bird.
- The symbolism of the feather in his hat.
- The quiet undisturbed beauty of the forest.
- The charm of the deer family.
- The change in the hunters attitude as he looks down on the deer.
- The symbolism of the flower in the hat.

SUGGESTED FOLLOW-UP ACTIVITIES:

With some classes who need help it may be necessary to explain the symbolism of the feather and the flower. Others more experienced in writing skills may proceed immediately to write a story or poem. In directing the writing, ask students:

- To attempt to recreate how the hunter felt or how they felt if they identified with the hunter.
- To use strong specific verbs to create action and feeling.
- To use sensory language to recreate the beauty of the forest, and its inhabitants.
- If necessary, help the class list verbs, adjectives, picturesque language which might be used in the story.

SUGGESTED RELATED ACTIVITIES:

Discuss the value of symbolism in art, literature and films. List often-used symbols and their meanings. Have students do research on symbolism in heraldry or religion and surrealistic painting. Some students may wish to do paintings to illustrate their poems and stories. Others may wish to make photographs or a movie which tells a story without words.

CULTURAL ITEM: "WHAT IS POETRY" (Film)
Film Associates of California
15 minutes, Color.

CURRICULUM AREA: Poetry
Focus on People, Places and Times

PURPOSES:

To sensitize students to the difference between poetry and prose and to reveal to them how poetry can illumine life.

SYNOPSIS:

This film points up the difference between prose and poetry by comparing a factual objective newspaper report of an auto wreck with Karl Shapiros poem "Auto Wreck." As the ambulance moves into view the poem begins "Its quick soft silver bell beating," the ambulance at top speeds, wings a heavy curve, dips down and enters the crowd." Flickering red lights show expressions on shocked spectators faces as they stand "with feet as bound with splints" and "speak through sickly smiles" as the "terrible cargo" is lifted into the ambulance. The symbolism of the overturned auto and broken eyeglasses ask poignantly --- "Who shall die? Who is innocent? Death in war is done by hands." The eye of the camera concentrates attention on these elements which make this account of the accident a poem.

SUGGESTED PREPARATION OF THE CLASS:

Since many students find it difficult to understand and enjoy poetry it may help them understand to point out that there is more than one way to view and think about facts and events. To do this, ask them to list their name, address, age, height, and weight on a paper. Ask them then to imagine that they have been hurt in an auto wreck and to write two accounts of the accident (1) as it would be written by a newspaper reporter, (2) as it would be written by their Mother or best friend.

Discuss a few of these accounts to assist students to see that one is cold, factual information and the other is warmer, more subjective and emotional.

Explain: In this film we shall see how a newspaper reporter and a poet describe an auto wreck; each in his own way.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Expressions on the spectators face.
- Descriptive phrases of the spectators behavior and the victim.
- The symbolism of the battered auto and glasses.
- How the poet selects certain elements of the situation and concentrates our attention there.
- Phrases which heighten the effect of these elements.
- The insight given by the poem.

SUGGESTED FOLLOW-UP ACTIVITIES:

To help the students understand the unique characteristics of poetry, discuss the specific elements stressed in the situation, and the use of highly descriptive words to make the event truly meaningful; to carry some hard core of truth concerning man's place in the world and about life and death.

Utilize various short poems to assist the student to realize that poetry is language manipulated and shaped for our pleasure or edification. In place of mere communication poetry is an arrangement of words which cannot be altered and still affect us in precisely the same way. It is language arranged into a permanent created whole.

Read the A. E. Housman poem:

When I was one-and-twenty
I heard a wise man say,
"Give crowns and pounds and guineas
But not your heart away;
Give pearls away and rubies
But keep your fancy free."
But I was one-and-twenty,
No use to talk to me.

When I was one-and-twenty
I heard him say again,
"The heart out of the bosom
Was never given in vain;
'Tis paid with sighs a-plenty
And sold for endless rue."
And I am two-and-twenty,
And oh, 'tis true, 'tis true.

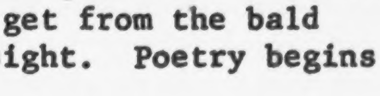
Discuss what the poem is about. Could we say it is about a 21 year old who receives a warning from a wise man which he disregarded? Now that he is 22 he recognizes the truth of the warning. Assist students to see that the poem is much more than this; that the language and rhyme give us a wistful ironic, rueful or perhaps compassionate feeling we do not get from the bald statement. Poems can interest and move us and give us insight. Poetry begins in nonsense and ends in wisdom.

What makes the above a poem lies in the originality of the central metaphor, the way in which it is developed and made to represent, in an adequate way, the entire substance of a wise man's advice about love and a young man's confirming experience of love. An important point is that it is fragmentary. The reader is called upon to supply the particulars of the love affair and translate it into terms of his own experience and be moved by it. This is one reason why the fullest appreciation and enjoyment of poetry is never passive but in some measure a part of our own alertness.

SUGGESTED CREATIVE ACTIVITIES:

Ask students to write their own poetry utilizing what they have learned. The John Kennedy Memorial Issue of Life Magazine pictures might be used as inspiration (English CUE Kit).

RELATED MATERIALS:



Sound and Sense--Perrine (Paperback), Harcourt Brace

CULTURAL ITEM: "COUNTRY SCHOOL" (Slide)
Color, by Winslow Homer, Sandak, Inc.

"IN SCHOOL DAYS" (Poem)
by John Greenleaf Whittier

CURRICULUM AREA: Poetry - Focus on People, Places, and Times

PURPOSES:

To compare a poem and a painting in order to show how artists of a given period tend to be concerned with the same themes.

SUGGESTED PREPARATION OF THE CLASS:

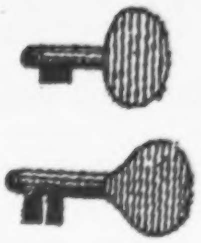
Explain to the students that in the 19th century many artists turned to the Romantic themes of nature and the simple folk and children. Whittier expresses the deep emotion of two youngsters in his poem. He came as close as any poet to portraying the serious side of childhood. Explain the importance of the spelling bee in early American schools. Misspelling a word was a disgrace.

Project the picture and explain that the poem was written about children in a school like this shown in Winslow Homers painting. Homer, one of Americas greatest artists, like Whittier was concerned with beauty of nature, and the goodness of simple folk as a reaction against the problems and troubles of the city.

As students view the picture read the poem aloud.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Freshness of interpretation without sentimentality.
- Early American country school atmosphere.
- Use of color to create mood.



PRESENTATION OF THE SLIDE.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss items listed above and compare them with Whittier's word picture of a country school.
2. Elicit from the class the reason we know that Whittier is recalling something that happened long ago.
3. Ask pupils if they believe that boys and girls are still bashful with one another. Have them restate the last stanza in their own words.
4. Interested pupils may investigate more of Winslow Homer's paintings and share their research with the class.
5. Ask three pupils to prepare the poem for another reading. One pupil may be the narrator, one the boy, one the girl. They may wish to dramatize the poem.

CULTURAL ITEM: "IN THE FIELDS" (Slide)
Color, by Eastman Johnson, (PB 272) Sandak, Inc.

"A FARMER REMEMBERS LINCOLN" (Recording)
Many Voices, Part 3, Harcourt, Brace.

CURRICULUM AREA: Poetry - Focus on People, Places and Times

PURPOSES:

To compare the same theme of country life as portrayed by a painter and a poet.

SUGGESTED PREPARATION OF THE CLASS:

To prepare the class explain; that this is a powerful character sketch of Lincoln told by an individual with a particular point of view. The conversational language of this poem is particularly important. The poem is a dramatic monologue, (the voice and words of one person recalling an important event.)

Read the poem aloud; explain that this same theme of country life has been portrayed by an American artist in much the same way as Bynner did in poetry.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Realistic treatment of subject matter.
- Use of color to create mood.
- Manner in which Nancy Wickwire, in her reading, projects character.
- Clues that will help them visualize the physical appearance of the farmer.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Aid pupils in discovering how the manner of interpretation in the oral rendition of poetry depends upon the reader.
2. Ask for pupil reaction to the line, "And he was my neighbor, anybody's neighbor."
3. Ask pupils whether they would have liked Lincoln if this poem had been their only knowledge of him:
4. Ask pupils to write their reactions to:
    - The lines that show how the farmer is afraid that people will think he's criticizing Lincoln.
    - The quality in Lincoln that is described in the poem.
5. Allow pupils to read this poem for tape recording (discuss activities and point out strengths and weaknesses in their presentation.)
6. Recommend additional reading for pupils who show interest in poetry portraying America.
7. Encourage the pupils to collect American songs, sketches, and art for classroom display purposes.
8. Prepare some of these materials for an assembly program.

CULTURAL ITEM: "WORK AND WORKERS IN THE U. S. A." (Slides)
11 slides, Color, Sandak, Inc.

"PEOPLE WHO MUST" (Poem) by Carl Sandburg

CURRICULUM AREA: Poetry - Focus on People, Places, and Times

PURPOSES:

To compare the theme of ordinary people in poetry and painting.

SUGGESTED PREPARATION OF THE CLASS:

Ask the members of the class to consider for a few moments why people choose certain work. Why do men work on the tops of thirty- or forty-story buildings? Why do they volunteer for space exploration? Why do they explore unknown regions? Read Carl Sandburg's "People Who Must."

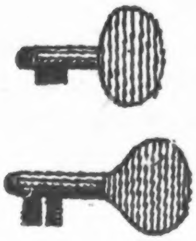
PUPILS SHOULD LOOK AND LISTEN FOR:

. People in particular roles.
. What we can learn from a pictorial study of people in various settings.

PRESENTATION OF THE FOLLOWING SLIDES:

Book No. *		Negative No.
3921	Skyscrapers	T 106
1172	Workers Housing	CPC 76
3365	Welders	PC 411
3351	Janitor's Holiday	PC 890
4014	Workingman Enjoys the Museum	V 157
3251	The Rope Dancer	PC 379
3277	The Fencing Master	PC 320
3387	Office Girls	PC 430
3411	Girl Crocheting	PC 462
3435	Rush Hour, New York	PC 976
3745	The City	SC 51

SUGGESTED FOLLOW-UP ACTIVITIES:



1. Reread Sandburg's "People Who Must."

2. Discuss questions such as:

    . What is the meaning of the title of the poem?
    . Who are the people who must?
    . What was the purpose of the poem?
    . What does the speaker dislike about the lives of people?
    . Why does he specifically mention the policeman?

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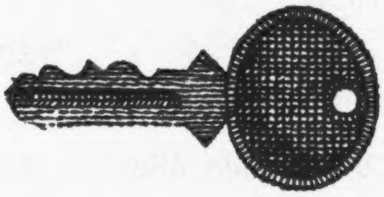
*Listed in Arts of the United States, edited by William H. Pierson, Jr. and Martha Davidson. McGraw-Hill, New York, 1960.

CULTURAL ITEM: "WINSLOW HOMER" (Slides and tape set)
Clark Art Institute



Slide #1 - The Nooning
Slide #4 - The Noon Recess
Slide #10 - The Morning Bell
Slide #14 - Feeding Time
Slide #15 - Gathering Berries

CURRICULUM AREA: Poetry and Art
The New England Poets
"The Children's Hour" by Henry Wadsworth Longfellow

PURPOSES:

To give pupils insight into the life and work of one of America's finest artists - Winslow Homer.

To show similarities between the studies of children by Winsolow Homer and the work of the 19th Century American poet, Henry Wadsworth Longfellow.

SYNOPSIS:

The taped lecture and set of slides describe the life and work of Winslow Homer as represented by the collection of his works in the Clark Art Institute, Williamstown, Massachusetts.

About the middle of the 19th Century, a movement began in American art known as "naturalism." Artists painted contemporary life as they saw it. Winslow Homer was one of these artists. His work included wood engravings, water colors, oil paintings, and etchings.

Several influences can be seen in his work: his happy boyhood in Cambridge, his love of Yankee country life, his first jobs as an illustrator, hunting and fishing trips, two years spent in an English fishing village, and the last years of his life spent on the Main coast.

SUGGESTED PREPARATION OF THE CLASS:

Tell the class that Winslow Homer was a 19th Century artist whose work is noted for its realism. Although he is perhaps best known for his marines such as "Breezing Up" and "Undertow," his work was varied. He loved and pictured without sentimentality the New England countryside and the simple, old-fashioned life on a Yankee farm. Children played an important part in these country scenes. Winslow Homer's feeling for children is matched by the feeling in much American literature of the 1860's and 1870's, for this is the period of novels such as Little Women, Tom Sawyer, and Huckleberry Finn.

American poets such as John Greenleaf Whitter and Henry Wadsworth Longfellow also pictured children and childhood with affection and understanding, and without the mawkish sentimentality so often found in poems about children. It therefore seems appropriate to compare the work of these American poets with the work of Winslow Homer, referred to on this tape as the "greatest pictorial poet of the time."

Read "The Children's Hour" by Longfellow.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The technique of the wood engravings (slides #4, #10, #15.)
- The technique of the water colors (slide #14.)
- Details of the early 19th Century schoolroom in "The Noon Recess" (slide #4.)
- Carefully balanced composition in all the pictures.
- Authentic flavor of Yankee life.
- Sympathy for young people.
- Ways in which Winslow Homer's art reflects his life and interests.
- The different styles and media used by Homer.
- Reasons why Homer is regarded as an innovator.
- The periods of his life and work; influences in each of these periods.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the tape, including questions such as:
    - What is "naturalism" in art?
    - How much formal training did Winslow Homer have? Where did he learn his art?
    - What were the special qualities of Homer's illustrations? Of his war drawings?
    - List the main periods of Homer's work. What were the influences in each period?
    - In what respects is Homer's work comparable to that of the Impressionists?
    - In what ways was Homer an innovator?
    - What gave Homer his feeling for the drama and danger of the sea?
    - What were the chief themes used by Homer in his work?
2. Compare Longfellow's treatment of children in "The Children's Hour" and other poems about childhoood with Homer's treatment of children in these five slides.
3. Ask pupils to write a personality sketch of Winslow Homer based on the information they received from the slides and tape lecture.
4. Show other slides in the set and draw parallels with poems studied Some suggestions are:
    - Read "The Pioneer" by William Ruggles and "Song of the Settlers" by Jessamyn West. Compare the mood and subject matter of these poems with the mood and subject matter of Slide #17.

- Compare the word picture of the boy who has been punished in "Portrait of a Boy" by Stephen Vincent Benet with the boy in Winslow Homer's "The Noon Recess" (Slide #4).
- Read a group of Negro spirituals and compare the mood with that of the Negroes in Slide #16, "Sunday Morning in Old Virginia."
- Read "The Fawn" by Edna St. Vincent Millay and "The Little Foxes" by Lew Sarett. Compare the feelings of these poets toward animals with Winslow Homer's feelings as revealed in his painting of the deer in Slide #40.

RELATED CREATIVE ACTIVITIES:

Show the slides that depict the danger of the sea: "Perils of the Sea" (#24 and #25), "The Lifeline" (#32), and "Undertow" (#33). Discuss with the class ways in which the artist can tell a story by a single picture. Ask pupils to write an original story, poem, or news account suggested by one of these slides.

Show the slides that show Winslow Homer's love of hunting and fishing: Slides #11, #29, #38, #39, #41. Ask the pupils to write an anecdote, an essay, or a poem describing an experience called to mind by these slides.

CULTURAL ITEM: "WINSLOW HOMER" (Selected Slides)
(Slide and tape set) Clark Art Institute

Slide #9 - "Woman in Farmyard
Slide #14 - "Feeding Time"
Slide #15 - "Gathering Berries"

CURRICULUM AREA: Poetry and Art
The New England Poets
"Sand Dunes" by Robert Frost

PURPOSES:

To compare paintings and poems depicting New England.

SUGGESTED PREPARATION OF THE CLASS:

Tell the class that Winslow Homer had little formal art training but rather studied directly from nature. In these three slides we see the simple New England country scenes that Homer loved: a woman in her farmyard with her trim white house in the background, two children leaning on a split-rail fence watching their animals eat, and a group of young people picking berries on a hillside overlooking the ocean. Winslow Homer was the first American painter to depict old-fashioned Yankee life with warmth and understanding but completely without sentimental idealization.

This same love of New England and the ability to portray the region and its people honestly and without sentimentality is found in the poetry of Robert Frost. Frost, who is probably the best loved 20th century American poet, has written many poems about New England where he spent most of his life as a farmer, teacher and poet.

Read "Sand Dunes" or another poem by Robert Frost.

PUPILS SHOULD LOOK AND LISTEN FOR:

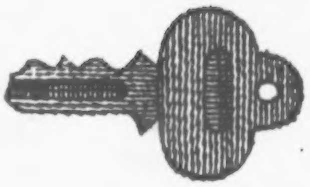
- The use of color in Slides #9 and #14.
- The feeling for pattern.
- The massing of light and shade.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Compare the poem by Frost with the slides: how do both the poet and the artist reveal their deep love of the people who spend their lives close to the earth?

2. Read other poems by Robert Frost: "After Apple Picking,""Birches," "Stopping by Woods on a Snowy Evening," "Good-By and Keep Cold," or "The Runaway." Students might also enjoy a selection of poems about New England by Robert P. Tristram Coffin: "Star Pudding," "The Secret Heart," or "Crystal Moment."

CULTURAL ITEM: "WINSLOW HOMER" (Slide #28)
(Slide and tape set) Clark Art Institute



CURRICULUM AREA: Poetry and Art
The New England Poets
"The Snow Storm" by Ralph Waldo Emerson

PURPOSES:

To compare a poem and a painting dealing with winter in New England.

To give further insight into similarities between the work of Winslow Homer and the work of the New England poets.

SUGGESTED PREPARATION OF THE CLASS:

At the age of 47, Winslow Homer built a studio on a cliff overlooking the Maine coast. Here he was to spend the rest of his life. In this lonely spot, which he rarely left, some of his greatest marine studies were painted. Slide #28 shows the loneliness and rigor of a Maine winter.

Ralph Waldo Emerson was the leader of a group of New England poets in the 19th century. He, like Homer, also loved the New England scenes. His poem, "The Snow Storm," is considered one of the finest poems in American literature dealing with a winter scene.

Read "The Snow Storm," noting particularly the colorful figures of speech used by Emerson to describe "the frolic architecture of the snow."

PUPILS SHOULD LOOK AND LISTEN FOR:

- The use of color to create a feeling of northern solitude.
- The composition of leaden sky, expanse of snow, and sled to give a feeling of loneliness.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Compare the painting and the poem, including questions such as:
   - How does Winslow Homer achieve a feeling of winter isolation in his painting? How does Emerson achieve this same feeling in his poem?
   - What about winter appeals most to Homer? To Emerson?
   - Find parallels between the poem and the painting, as for example, the leaden sky in the painting and the reference to "all the trumpets of the sky" in the poem.

2. Study other poems by Emerson or by Robert Frost to show further the feeling for the New England countryside and to compare this feeling with Winslow Homer's.

CULTURAL ITEM: "WINSLOW HOMER" (Slides and tape set)
Clark Art Institute

Slide #5 - Sniper
Slide #6 - Bivouac on the Potomac River
Slide #7 - The War at Sea
Slide #8 - At the Home Front

CURRICULUM AREA: Poetry and Art
Poems of the Civil War
"A Farmer Remembers Lincoln" by Witter Bynner
"Achilles Deatheridge" by Edgar Lee Masters

PURPOSES:

To give pupils insight into one aspect of the realism of Winslow Homer - his civil war drawings.

To compare the artist's treatment of Civil War scenes with that of two American poets.

SUGGESTED PREPARATION OF THE CLASS:

The tape refers to Stephen Crane's realistic novel of the Civil War, The Red Badge of Courage. If any student has read this novel, he might be asked to review it for the class in order that they might compare the realism of the artist and the realism of the novelist.

Tell the class that when the Civil War started, Winslow Homer was working as an illustrator for Harper's Weekly and was sent to the front lines several times to make war drawings. Unlike today's photographs which are transmitted in a matter of minutes by international news services, Homer's war pictures were wood engravings produced entirely by hand. His pictures showed the everyday life in camp rather than battle scenes. These four slides show four different aspects of the aspects of the war.

Point out that many of the poems about the Civil War dealt with behind-the-lines scenes, just as these drawings do. For example, in "A Farmer Remembers Lincoln" Witter Bynner draws a word picture of Lincoln as a farmer might have seen him and remembered him - as a friend and neighbor rather than as the commander-in-chief during a great civil disturbance. In "Achilles Deatheridge" by Edgar Lee Masters, we see a partly sad, partly comical situation of the boy-sentry who failed to recognize General Grant.

Read "A Farmer Remembers Lincoln" and "Achilles Deatheridge."

PUPILS SHOULD LOOK AND LISTEN FOR:

. The realism of these drawings.
. The Negro dancing and the soldiers playing cards in the bivouac scene.

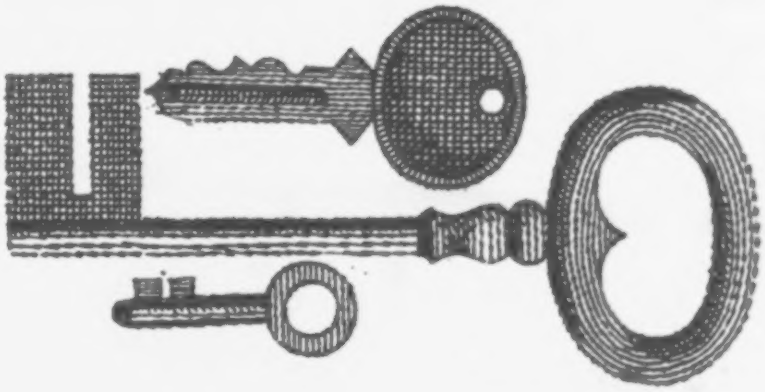
- The attitudes of the passengers on the Union ship sighting the Confederate Alabama.
- The ladies making havelocks for their soldiers.
- The draftsmanship in these drawings.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Discuss the four slides and the poems about the Civil War comparing the ways in which the artist and the poet secure realism, the sympathy and understanding of both the soldier and the civilian revealed in drawings and poems, the importance to both the artist and the poet of keen observation.

2. The teacher may wish to add the study of other poems about the Civil War, or to use this lesson as an introduction to the study of The Red Badge of Courage. **(For later grades.)**

3. Alert students to the fact that Homer was one of the first artists to portray the Negro as a human being rather than as a comic or stock character.



CULTURAL ITEM: "WINSLOW HOMER" (Selected slides)
(Slide and tape set) Clark Art Institute

Slide #22 - "The Beach at Tynemouth"
Slide #24)
Slide #25) - "The Perils of the Sea"
Slide #27 - "Prout's Neck"
Slide #35 - "A Summer Squall"
Slide #36 - "West Point, Prout's Neck"

CURRICULUM AREA: Poetry and Art
Poems for Many Moods
"Sea Fever" by John Masefield

PURPOSES:

To compare the work of an artist and a poet who loved the sea.

SUGGESTED PREPARATION OF THE CLASS:

The two years that Winslow Homer spent in a little fishing village in England were to affect greatly the style and subject matter of his later works. The sea, and the men and women who made their living from it, became dominant themes. When he returned to the United States, he settled in a lonely spot on the Maine coast. The rocky coastline, the rugged peninsula jutting into the ocean, and the surf breaking on the rocks were sights he loved and painted. These slides show his feeling for the sea.

John Masefield, named Poet Laureate of England in 1930, is best known for his poems about the sea which he knew and loved from the time he was a child. He went to sea as a cabin boy at the age of 14, and many of his poems reflect his experiences at sea. "Sea Fever" expresses the excitement and adventure promised by the sea and the fascination it holds for many men.

Read "Sea Fever" by John Masefield.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Homer's feeling for pattern, line and color.
- The vigor of the seascapes
- Light on the breaking surf.
- The themes of danger and loneliness of the sea.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Compare the poem and the paintings as to the way in which they reflect the poet's and the artist's love of the sea.

2. Read these poems by John Masefield: "The West Wind," "A Ballad of John Silver," "Cargoes," and "A Consecration."

CULTURAL ITEM: "AMERICANS IN EUROPE " (Recording)
Impulse Co., Record No. A-36

"JAZZ FANTASIA" (Poem)
by Carl Sandburg

CURRICULUM AREA: Poetry - Focus on People, Places, and Times

PURPOSES:

To compare the improvisational qualities of the spirit of jazz with a poem and explore jazz as an American art form.

SUGGESTED PREPARATION OF THE CLASS:

1. The teacher may ask the class:

   - What do you think the title, "Jazz Fantasia," means? (It may be necessary to point out that a "fantasia" is a piece of writing in which the author composes as his fancy dictates."
   - What is jazz? (In all probability there will be an expert on jazz in the class who will indicate that jazz is a type of music involving variations on a theme. It is usually fast, but irregular in tempo and often diffuse; it is generally intense and is played in "ad lib" style.)
   - What instruments are found in most jazz bands? Pupils will probably identify saxophones, trumpets, clarinets, piano, trombone, guitar, bass viol, drums, and cymbals.

2. Tell the class that the author of this poem, Carl Sandburg, is well known for his ability to express the mood of contemporary America in verse. Sandburg, who has had an abiding interest in the music of America has recognized the spirit of the people that is expressed through jazz.

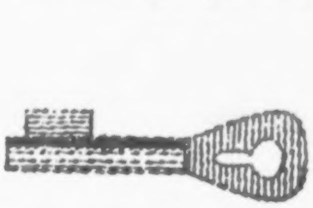
3. Allow three pupils, who have prepared in advance, to read the poem aloud. One pupil may read the first two verses; the second pupil the third verse; and the third pupil the final verse.

4. Elicit meanings of such phrases as: "Batter your banjos," "Sling your knuckles on the bottoms of happy tin pans." (Early jazz bands improvised sounds by using corrugated tin pans and sandpaper.)

5. Name instruments that could take the places of tin pans (drums and cymbals), banjo (piano or bass viol), sandpaper (cymbals or xylophone).

PUPILS SHOULD LOOK AND LISTEN FOR:

- The theme and variations.
- The sounds of various instruments.
- The rhythm.
- The spirit of abandon; the long moaning sounds.



PRESENTATION OF THE RECORDING.

SUGGESTED FOLLOW-UP ACTIVITIES:

The teacher may:

1. Discuss items listed above and compare them with the imagery and mood of the poetry.

2. Ask pupils why a jazz concert was important enough to be played before European audiences.

3. Ask pupils to suggest instruments in the band that produce the imitative words in the poem: hush- husha - hush.

4. Ask pupils to choose the activity they prefer as individuals (or groups) and have:

   - Class report on "The History of Jazz in America" or "Famous Jazz Bands" or "U.S. State Department-Sponsored Jazz Concerts Abroad."
   - Panel discussion on "Fantasia in Literature" including pupils' contribution of original fantasias they have tape-recorded outside of class.
   - Oral reports on Carl Sandburg's "Voice of America," "American Poetry in Song."
   - Choral reading of poem.

5. Some of the pupils might like to write an original poem in which they express what jazz means to them. The following poem was written by student and might serve as inspiration.

HAPPY TIME

I like jazz.
Rolling, swinging, "down a lazy river in
the noonday sun,"
horns blast, behind them drum and
bass mark time,
and a sax slides smoothly down
an improvised melody.

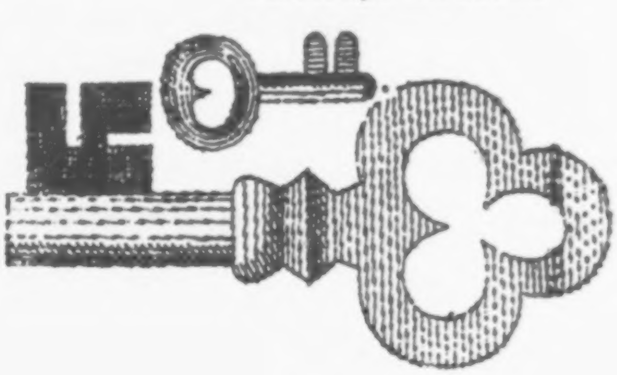
Jazz yells; then whispers;
is angry,
is sultry,
is jazz.

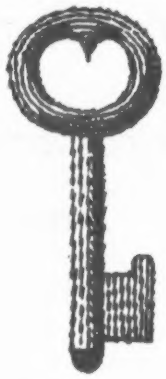
I like jazz.

RELATED MATERIALS:

Recordings:
Rhapsody in Blue--
George Gershwin

American in Paris--
George Gershwin
Folkways Records





CULTURAL ITEM: "VOICES OF AFRICA" (TV and Film)
29 min., B & W, narrated by Langston Hughes
(No. 1, "Cultures and Continents")

CURRICULUM AREA: Poetry

PURPOSES:

To give insight into African Culture through its literature.

To show some of the vastness and variety of the continent through motion and still pictures.

SYNOPSIS:

The program explores Black Africa and its people as African literature portrays them. It shows the tribal and modern life of the African through poems and songs. The main theme of its traditional literature was the unbroken continuity of the life cycle. This continuity was interrupted when the white man came bringing with him new ideas and frequently the new experience of servitude. Today Africa is in the throes of radical change. These latter themes are also reflected in the literature.

SUGGESTED PREPARATION OF THE CLASS:

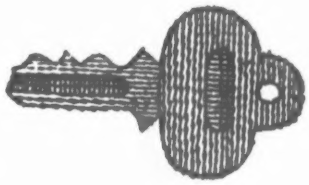
Discuss with the class briefly the following ideas:

- Emerging Africa contains great contrasts of the primitive and modern ways of life.
- There are well educated contemporary African writers today in Africa.
- Many of these writers are preoccupied with the injustices of slavery and servitude.

KEY WORDS:

(African) bush
shebeen (African night spot)
traumatic shock
technology
continuity
emaciated
incantations

PUPILS SHOULD LOOK AND LISTEN FOR:



- The vast and varied scenery of Africa.
- The themes of traditional poems and songs.
- The theme of most modern writing in Africa.
- The restrictions placed on the South African Negro.
- How Africans feel about independence.

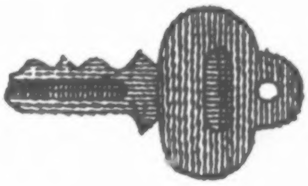
SUGGESTED FOLLOW-UP ACTIVITIES:

To deepen insight; appreciations, discuss with the class the following subjects:

- African ideas about animism and immortality.
- Africa's unwritten history.
- African's love of family and children.
- Their ways of escaping restrictions placed on them.
- The rhythm and power of African literature.

Project the following poems from the telecast on an opaque projector so that the class may read and discuss them.

RELATED MATERIALS:



Film:

African Continent: an Introduction. (Coronet Films)

Recording:

Tribal, Folk and Cafe Music of West Africa, Arthur S. Alberts. (Field Recordings)

A child is like a rare bird
A child is precious like coral.
A child is precious like brass.
You cannot buy a child on the market,
Not for all the money in the world.
A child is the beginning and end of
happiness.

Listen more often to things than to beings;
Hear the fire's voice, hear the voice of
water
Hear the sobbing of the bush in the wind.
It is the breath of ancestors.
Those who have died have never left us,
They are in the paling shadow,
And in the thickening shadow,
The dead are not beneath the earth,
They are in the rustling tree,
They are in thr groaning woods,
They are in the flowing water,
They are in the hut, they are in the crowd;
The dead are not dead.
Those who have died have never left us.
They are in a woman's breast,
In a child's crying,
In a kindling brand of fire.
The dead are not beneath the earth,
The dead are not dead.

This long uneven red road, this occasional
succession
Of huddled heaps of four mud
walls
And thatched, falling grass
roofs
Sometimes ennobled by a thin
layer
Of white plaster, and covered
with thin slanting corrugated
zinc. The pedalling cyclist
Wavers by on the wrong side of
The road, as if uncertain of
This new emancipation .
The squawking chickens, the
Pregnant she-goats
Lumber awkardly with fear
Across the road.
Across the windscreen view of
My four cylinder kit car
An overladen lorry speeds
Madly toward me full of
Produce, passengers, with
Driver leaning out into the
Swirling dust to pilot his
Swinging obsessed vehicle
along, he dirves on
At so, so many miles per hous,
Peering out with
Bloodshot eyes, unshaved face
and dedicated look;
His motto painted on each side
SUNSHINE TRANSPORT
WE GET YOU THERE QUICK..THE
LORD IS MY SHEPHERD . . .

I came back, sailing down the Guinea coast,
Loving the sophistication of your brave new
cities!
Dakar, Accra, Cotonou, Lagos, Bathurst, and
Bissau;
Liberia, Freetown, Libreville,
Freedom is really in the mind. . .

Abioseh Nicol

Beauty and splendor
On African's glory
I hear the beat of the drums'.
I hear the beat of the Talking Drums!
Then one day silence . . .
The rays of the sun seemed to die,
In my hut now empty of meaning,
Your voice too had died.
The chains of slavery cut into my heart.
Tom-toms of night, tom-toms of my fathers.
Who dey tell you say dem bin born all man
equal?
Him wey fit stand up say human rights dey
Make itanda for one side answer me this
You say dem born you equal with me? Sure?
Den tell me why your fingers long pass my
own?
Or why your own long pass another?
You say me and you we be equal before God
and man:
Before God I fit 'agree; bot before man!
That na rubbish.' . . . Nothing dey
Like 'Human Rights' and if all man equal
Before God, dem no be same before Man.

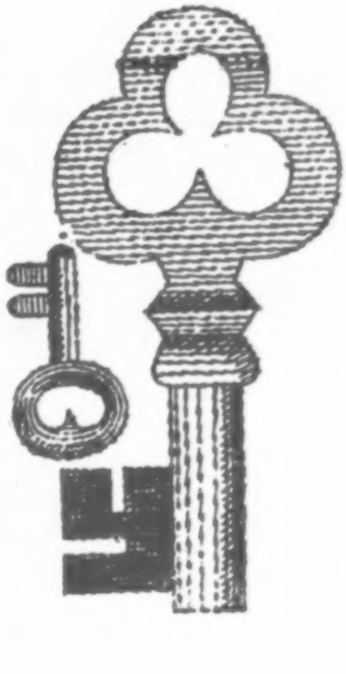
When at break of day at a riverside
I hear jungle drums telegraphing
the mystic rhythm, urgent, raw
like bleeding flesh, speaking of
primal youth and the beginning,
my blood ripples, turns torrent,
topples the years and at once I'm
in my mother's lap a suckling;
at once I'm walking simple paths,
rugged, fashioned with the naked
warmth of hurrying feet and groping hearts
in green leaves and wild flowers pulsing....
We dance to our sixteen drums,
that sound jingin', jingin'
We shake our hips
Munusi, munusi, munusi,
We dance to your sixteen drums..
Then I hear a wailing piano
Solo speaking of complex ways
in tear-furrowed concerto;
of faraway lands
and new horizons with
coaxing, diminuendo, counter-
point, crescendo. But
lost in the labyrinth of its
complexities, it ends in the
middle of a phrase at a
daggerpoint. And I, lost in
the morning mist of an age at
a riverside, keep wandering in
the mystic rhythm of jungle
drums and the concerto...

Gabriel Okara

RELATED MATERIAL:

Recording:

The Congo, NCTE



CULTURAL ITEM: "AFRICAN MUSIC SPEAKS" (TV and Film)
28 min., B&W. (No. 2, "Cultures and Continents)

CURRICULUM AREA: Poetry and Speech

PURPOSES:

To provide insight into the traditional function of music in Africa.

. To provide an opportunity for students to hear various types of traditional music and tonal patterns as well as some modern African music.

To see the relationship of music and speech.

SYNOPSIS:

This program presents aspects of traditional African music and also some of the ways in which Western musical form is being combined with this tradition in present day African compositions.

The unifying threads among countless types of African music are:

- Its functional role in daily life.
- Its spiritual quality.

The main elements in African music in the order of their importance are:

- Speech - Musical tone can convey the meaning of a word or phrase so that often music merges into speech and vice versa.
- Melody - Melodies by their very construction have meaning built into them.
- Rhythm - Rhythm can also convey speech as talking the drums.
- Sound - Pure sound has invisible power and effect as when used in "words of power" which can literally produce effects in the visible world.

African composers fear that traditional African music may now be lost in the rapid westernization of the continent's culture. They are, therefore, attempting to preserve it by fusing it with European forms. High Life Music is the modern night club music of Africa.

SUGGESTED PREPARATION OF THE CLASS:

1. Examine and secure, if possible, some of the related materials.

2. Provide the class with the above background information.

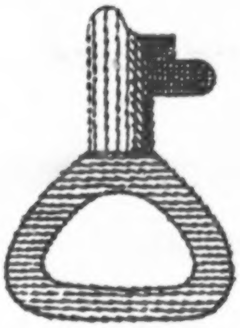
3. Write these key words on the board:

   Ra-Ra (song of praise); kon-kola, sekere (musical instruments).

PUPILS SHOULD LOOK AND LISTEN FOR:

- The functions of music in African life.

- The four important elements in African music.
- The role of melody and the purpose of the Ra-Ra.
- The role of tonal pattern in speech.
- The way in which drums can talk.
- The various musical instruments.
- The role of sound in African music.
- The High Life music.



SUGGESTED FOLLOW-UP ACTIVITIES:

To motivate reflective thinking, discuss with the class:

- The ways in which traditional African music differs from our own.
- The varying roles of music in the life of Africans as contrasted to the roles of music in American life.
- The power of words in the African language. (Do we have affective words in our language?)

  (Note the difference between the words "prevaricator" and "liar" in emotional effect on the listener; the power of words in propaganda techniques, in shaping thought, attitudes and in arousing emotions.)

- The role of tonal pattern in the Yoruba language. (Does the meaning of our speech vary in degree according to the tonal pattern we use?)
- The contribution of the Negro to American music (Jazz, Blues, Spirituals, Work Songs, Negro influence, Ragtime, Dixieland, Swing, Boogie Woogie)

SUGGESTED RELATED ACTIVITIES:

- Listening to recordings of authentic Negro music.
- Listening to recordings of Negro contributions to American music.
- List some of the functions of music in African life.
- Contrast them with the functions of music in American life.
- Why do you think music plays a relatively lesser role in American life than in the life of traditonal Africa?
- What are the factors in our culture which cause these roles to be different?
- What is the role of music in your life?

RELATED MATERIALS:

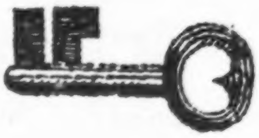
Books:

African Songs by Leon Damas. (Northwestern University Press)
Primitive Song by C. M. Bowra. (World Publishing Company)
The Development of Jazz from "Together We Sing Series," Album L85 LP (Record and Text) (Follett Publishing Co., Chicago, Ill.)

Records:

Africa Speaks America Answers by Guy Warren. (Decca 8446)
Music Was Born in Africa. (Dot 3372)

CULTURAL ITEM: "PORTRAIT OF THE ARTIST AS A FILIPINO" (TV and Film)
(with Boyd Compton)
29 min., B & W.
(No. 8, "Cultures and Continents")



CURRICULUM AREA: Protest Literature

PURPOSES:

To give insight into the culture of the Philippine Islands of the past and today through poetry and prose of outstanding Filipino authors, and to give insight into the causes of "protest" literature.

SYNOPSIS:

Although one sees carabao lazily plodding through flooded rice fields, followed at a leisurely pace by the farmer, thatched roof huts on tall stilts amidst jungle foliage in the country, everywhere in the towns and cities of the Philippines is evidence of western ways. There is little of the old Manila left. Today it is full of movie houses, night clubs, drug stores, restuarants, businesses and heavy traffic. To the genteel harking back to the old Spanish ways, Manila seems all glare and noise, tinsel and tin, at times raucous and cheap.

For over four hundred years these islands have been occupied by foreigners, first Spain, then the United States, each of which brought to the Filipinos their own forms of religion, government and art and their own ways of life.

In 1521 the Spanish came to convert the Filipinos to Christianity. They were so completely successful in replacing the old Filipino culture that only remnants of it remain in isolated areas.

In the Philippines of the 19th century artists of all types went abroad to learn their craft. They wrote and composed as Europeans did. However, one of them, Jose Rizal, wrote of his feelings as a Filipino and of his country as a Spanish colony. He criticized the power of the Spanish priests and governors. He openly voiced the feelings of so many Filipinos who wished to be free of Spain. Because of his writings he was executed by a Spanish firing squad in 1896. Today he is the national hero of the Philippines.

Finally the Filipinos revolted against the Spanish. As the same time Admiral Dewey sailed into Manila Bay and the Spanish American war was on. The Americans defeated both the Spanish and the Filipino rebels and the islands became the property of the United States.

Soon American roads, laws, hospitals and education changed the Filipinos. Western dress and ways were adapted and English became the language of society and literature. The United States promised the Filipinos independence when they had learned to govern themselves and in 1946 they kept this promise. But though the American government left, the American cultural invasion intensified. Manila seems like New York, the school children like American clothes, toys and comic books; the teenagers like rock and roll, American movies, magazines, fads and foods.

One Filipino, speaking of the Spanish colonial period and the American one, referred to it as "Four hundred years in a convent, fifty years in Hollywood." Poets and painters write their own feelings but in Western styles which are by now natural to them.

Because of their adaptability and good nature, the Filipinos have easily assumed a western way of life far different than the rest of South East Asia. They are charming, gay and friendly but many people think they are not as yet grown up enough as a people to accept the full responsibility of governing themselves. Perhaps their westernized way of life may point the way for other cultures of South East Asia.

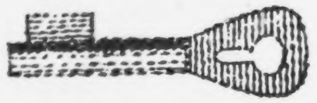
KEY WORDS:

jeepnies (gaily painted and decorated taxis made out of Jeeps left over from World War I.)
Jose Rizal (author)
    Noli Me Tangere (his novel)
Filipino
Jose Garcia (writer)
Jose Garcia Villa (poet)
Nick Joaquin (author)

SUGGESTED PREPARATION OF THE CLASS:

To provide background for understanding, explain to the class: Although geographicially the Philippines are part of South East Asia, culturally they are western because their orginal culture was replaced first by Spanish and then by American ways. We will not find temples and remnants of a great native culture here. The Filipino is easy going and adaptable. Perhaps that's why he didn't cling to his native ways. Here we will see a phenonmenon that is happening more and more in South East Asia, the westernization of an eastern culture.

PUPILS SHOULD LOOK AND LISTEN FOR:



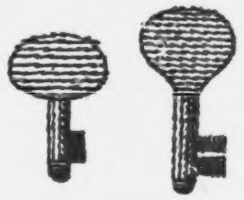
. The evidences of old Spanish culture.
. The evidences of American culture.
. The way the poet feels about this present culture.
. The way in which Jose Rizal expressed his desire for freedom.
. The way in which the United States came to own the Philippines.
. The American cultural invasion.

SUGGESTED FOLLOW-UP ACTIVITIES:

To assist the class to understand reasons for "protest" literature here, ask:

. What quality in the Filipino led to such complete adaptation of western culture?
. Why do you think Rizal became the national hero?
. Even though there were some abuses in the American Colonial period, why do you feel Filipinos were loyal to the United Stated during the Japanese invasion in World War II?

CULTURAL ITEM: "VOICES THAT BREAK THE SILENCE" (TV and Film)
29 min., (With Louis Heiremans, leading Chilean playwright.)
(No. 11, "Cultures and Continents")



CURRICULUM AREA: Protest Literature

PURPOSES:

To alert the viewer to the social problems which plague Latin America.

To give insight into how the Latin American uses literature as a form of social protest.

SYNOPSIS:

Artists and writers of Latin America use their art as a means of protesting the social problems of poverty, economic or political instability, of colonialism and other personal ills of the people. The way they express this protest depends on the style and outlook of each artist.

In Spanish America the artist and the intellectual have always taken an active role in their government. Many of them have become officials or diplomats. As government officials they try to change the nature of their country through law. As artists they try to change the nature of both country and man through their writings. Not all writers are in government service, nor do all poets write political and social verse, but many do -- far more than in North America or Europe. These poets believe that poetry has the power to change men as Latin American artists, like Rivera, believed that the spirit of the Revolution could be helped by revealing the oppression of the people and the hidden Indian past in his paintings. The aim of all this poetry and painting was to end poverty, oppression, and colonialism and return the Indian to his proper place. Later the poet Neruda, sickened with the Spanish Civil War, sang of Simon Bolivar and freedom in America.

The art born of social protest, however, has a limited audience and life. Some Latin America poets such as Vallejo and Mistral wrote of larger more universal problems of all men. They wrote of the sadness and pain and problems of their people but soon their protests came to express the universal problems of all men.

The Indian religious view of the individual as of little importance, and the Catholic view of man as only a small part in a entire design of life affects Latin American poetry; but each artist interprets these views in different ways.

SUGGESTED PREPARATION OF THE CLASS:

1. To assist students to understand the role of art in dealing with social problems for later use, secure Metropolitan Seminars of Art Portfolio 11. Place on the bulletin board:

Prints 121 The Executions of the Third of May by Goya
124 The Declaration of Independence by Trumbull
128 The Liberation of the Peon by Rivera

2. Discuss with the students:

Although many artists are concerned only with the great permanent truths and beauties of life, some artists at times assume the role of social critic or reporter. These artists feel they have a personal responsibility for the general good. On the whole this kind of art is usually not great art because while it means a great deal to the people who understand the social problem which occasioned the work of art, it is meaningless to others.

Such pictures as Daumiers "Rue Transnonain" (figure 1) carry a staggering impact when we know the story behind them, but mean little otherwise.

Some paintings and works of art such as Goya's "The Executions of the Third of May" rise above these topical limitations for while this painting tells the story (see text) it goes beyond the immediate circumstance to make a statement applicable to any time in history (see Portfolio 11 Metropolitan Seminars for further explanation.) Discuss print 124 "The Declaration of Independence" as a topical social subject. Discuss the aim of Rivera's Liberation of the Peon.

3. Discuss further with the students:

Artists in Latin America constantly use painting and literature as social protest. Some of it like Rivera's paintings can be classified as great art despite its propaganda. Today we shall see and hear more art which is social protest. You have learned in previous broadcasts of the social ills of Latin America; poverty, political instability and corruption, colonialism, oppression of the Indian. Observe how poets and painters try to make people concious of these social problems.

KEY NAMES:

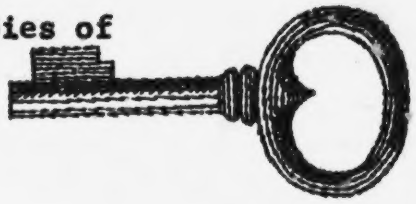
Vincente Huidobro	)	Gabriela Mistral	)	Simon Bolivar
Pablo Neruda	)poets	Carlos Saavedra	)poets	(liberator
Caesar Vallejo	)	Diego Rivera - Mexican artist		of South
				America)

PUPILS SHOULD LOOK AND LISTEN FOR:

- Forms of social protest in Latin American poetry and painting.
- Influence of religious thought on the artists expression.

SUGGESTED FOLLOW-UP ACTIVITIES:

Discuss with the class: (Provide class with copies of poems from this lesson.)



1. The role of the artist as social critic.

2. Read and discuss some of the duplicated poems. Ask: "Do you think these poems can actually stir up people to do something to improve conditions?" Bring out the fact that since the arts are emotional communications they often stir people more deeply than mere exhortation.

3. View other social protest paintings in Portfolio 11. Try to help students see the difference between merely topical art and great art.

4. Read poetry about these paintings (p. 17). Make a bulletin board of political or satirical cartoons. Discuss the role of the political cartoonist. Bring out the fact that the role of the artist in any kind of art is to give us a new vision we might not gain on our own.

5. Have students write, paint or draw about some local or national social problem.

6. Duplicate copies of poetry or project on opaque projector for class to read.

"Voices that Break the Silence"

Purity of men
In the darkness that surrounds them

Purity of the mother with her child
of the child that still sleeps
and dreams of two white hands
And of the woman who feeds him
Beaten by cough and hunger.

Purity of those that do not sleep
of Eyes that know the world
And remember the trifling joy

Purity of those that know how to die
Dressed in their own nakedness
Under the even purer sleep

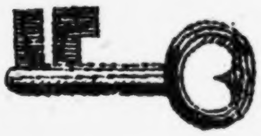
Purity of my words
Because I forget myself.

Purity of my heart
Because I find it so dark.

Purity of my heart
Because I find it so dark.

There are blows in life so
violent -- I don't know!
Blows as if from the
hatred of God; as if before
them the

deep waters of everything lived
through were backed up in the
soil... I don't know!
Not many; but they exist ...
They open ravines in the most
ferocious face and in the most
bull-like back.
Perhaps they are the horses of
that heathen Attila, or the
black riders sent to us by Death.
They are the slips backward
made by the Christs of the soul
away from some holy faith that
is sneered at by Events.
These blows that are bloody are
the crackling sounds from some
bread that burns at the oven door.
And man...poor man! poor man!
He swings his eyes, as
when a man behind us calls us by



clapping his hands; swings his
crazy eyes, and everything is alive
is backed up, like a pool of guilt,
in that glance,
There are blows in life so violent...
I don't know!

Caesar Vallejo

Captain, fighter, where one single
mouth cries liberty, where one ear
listens, where one red soldier breaks
one brown forehead where one
laurel of free men puts forth shoots,
where one new
banner is adorned with the blood
of our heroic dawn--
there Bolivar, captain, in the
distance thy face is seen
Amidst gunpowder and smoke thy
sword once more is born.
Oncemore thy banner has been
wreathed in blood.
Evil men attack thy seed again;
nailed on another cross is the
son of man.

But toward hope thy spirit leads us
on: with thine own glance it follows
the laurel and the life of thy red
army through America's night.

In Madrid on one long morning
I met Bolivar at the head of the Fifth
Regiment
Father, I said to him, art thou or
art thou not, or who art thou?
And, looking up to the mountain
headquarters, he said to me:
I awaken every hundred years when
the people rise.

Pablo Neruda

When the battle was over
and the fighter was dead a
man came toward him
and said to him, "Don't die, I
love you so'."
But the corpse, It was sad,
went on dying!"

And two came near and told him
again and again,
"Don't leave us. Courage.
Return to life."
But the corpse, it was sad,
went on dying.

Twenty arrived, a hundred,
a thousand, five thousand
Shouting, "So much love and it
can do nothing against death!"
But the corpse, it was sad,
went on dying.
Millions of men stood around him,
beseeching, "Stay here, brother"
But the corpse, it was sad,
went on dying.

Then all the men in the earth
surrounded him; the corpse
looked at them sadly, deeply
moved:
he sat up slowly,
Put his arms around the first
man; and began to walk....

Caesar Vallejo

Wicked hands entwined your life
the day
Lilies snowed down upon your
threshold;
As the stars had said. Till
then, he bloomed in joy.
Tragically, those wicked hands
took over.

And I said unto the Lord:
They'll carry him
through deadly roads. (Oh
loved shadow that won't
know its way.)
Pull him away, my Lord, from
those fatal hands.

Or bury him in the long sleep that
only you can give.
I can't call him! I can't follow
him!
He sails away with the black wind of
blackest storm.
Bring him back to me, or reap him in
full bloom.

The vessel of his life has stopped.
Don't I know about love? Did I show
no pity?
You, My Lord, you who are to judge me,
will understand.

Gabriela Mistral

A leaf, that's all. That's all men is.
Where is the branch, his origin?
A leaf falling eternally on the earth
and on the sea.
The water is infinite, the plains
immense the wind goes through the
towns.
carrying dead hopes.

A leaf, that's all, small shaken loose
wabbling down, alone, desolate
Who knows where it will land?
the storm prunes trees
that have started to show their flowers
You can hear screams, far off.
On the green mother grass a woman is in labor.

A leaf, that's all. The night comes on
Time puts out the fire of all things
Death blows on the fires in the homes
From mystery you come to mystery
One suffers, and suffers again
A leaf dropping towards oblivion
only to be shaken loose again.

Carlos Saavedra

NOTE: More poetry related to this lesson will be found in the Social Studies CUE Guide.

Well, on the day I was born
God was sick.

They all know that I'm alive,
that I'm vicious; and they
don't know the December that
follows from that January.
Well, on the day I was born,
God was sick.

There is an empty place in
my metaphysical shape that
no one can reach; a cloister of
silence that spoke with the
fire of its voice muffled.

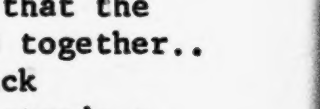
On the day I was born,
God was sick.

Brother, listen to me, listen..
Oh, all right, don't worry,
I won't leave without taking
my December along.
Without leaving my Januaries
behind.
Well, on the day I was born,
God was sick.

They all know that I'm alive,
that I chew my food...and they
don't know why harsh winds
whistle in my poems the narrow
uneasiness of a coffin, winds
untangled from the Sphinx
who holds the desert for
routine questioning.

Yes, they all know...Well,
they don't know that the
light gets skinny and the
darkness gets bloated...
And they don't know that the
Mystery joins things together..
That he is a hunchback
musical and sad who stands a
little way off and foretells
the dazzling progression from
the limits to the Limits.

On the day I was born,
God was sick, gravely.
Caesar Vallejo



CULTURAL ITEM: "SONGS OF THE LAND" (TV and Film)
29 min., B & W
(No. 13, "Cultures and Continents")

CURRICULUM AREA: Poetry

PURPOSES:

To aid students to understand what a large and vital part music and song play in the lives of Latin Americans.

To reveal the character of Latin American folk song and show how it is being affected by North American culture.

To point out similarities as well as differences in the use of music in the cultures of Latin and North America.

SYNOPSIS:

In Latin America almost every town has its own orchestra or professional band and singers. Music and dance is an important part of life in these countries at fiestas, religious festivals weddings, on city streets, in markets, private homes and even at funerals. There are hundreds of dances and all of them can be sung to.

The Huapango is a country dance usually played by a small band and harp or violin. The lyrics speak of the humorous side of love. These songs are handed down from generation to generation and in time the lyrics become almost nonsensical. Latin America also has real love songs which are often sung as serenades. A man may sing them directly to his sweetheart but more often he hires a guitarist or small band to sing under the lady's window late at night or early in the morning. Often these songs speak in symbols referring to the loved one as a dove or a piece of fruit.

As western progress seeps into the provinces the youth of the villages get bolder and so do the songs. The city mariachis (bands) speak of love in brass open language. All over Latin America country folk music is giving way to "City Pop" rather like American "Blues" songs.

Some songs such as those of the gaucho still retain their folk flavor. (Pampa Mia) The corrido is type of folk ballad which speaks of crucial events in the life of the people, such as murders, wrecks, and floods. The composers of these songs are often the singers who sing and sell the ballads in the market places, (Corrido of Pancho Villa.)

Latin American peoples sing and chant religious music, primarily Catholic, not just at Christmastime as we do but in folk songs such as "Despedimento del Angelito."

Of course, children have their folk songs also which are heard throughout the day. (See below for Spanish lyrics)

SUGGESTED PREPARATION OF THE CLASS:

1. In order to assist students to see similarities and differences in function of folk music in Latin America as contrasted to North America engage in the following or similar activities:

- Play a ballad, work song, childrens song (e.g. "Tom Dooley," "Working on the Railroads," "London Bridge." any "Blues" songs.)
- Discuss the function of this folk music.
- Explain that all peoples have similar feelings regardless of race, creed, color or environment. Point out that they often express these feelings in music.
- Explain to the children that todays TV program will help them understand how Latin Americans express their feelings in folk music.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The musical instruments used.
- The functions of music in Latin American folk music.
- The role of religious music in Latin American life.
- The ways in which children all over the world are alike.

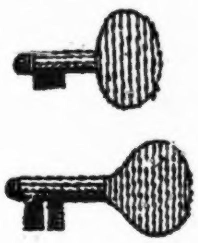
SUGGESTED FOLLOW-UP ACTIVITIES:

In order to help students realize that regardless of surface differences people all over the world are much the same underneath; engage in the following or similar activities:

1. Discuss with the class:
   - Why do you think music plays a relatively larger role in Latin American life than ours?
   - Are the functions of music there primarily the same as in our country. In order to bring out the fact that functions are similar have the class compare:

     The marachis with the small dance orchestra.
     The gaucho songs with cowboy songs.
     The Huapango with square dances.
     The love songs with our popular songs.
     The "Corrido of Pancho Villa" with "John Brown's Body."
   - Use of symbolism in both North and Latin American songs. Find specific examples.
   - Use of humor or satire in song - refer to "Ticky Tacky Houses."

2. To bring out the differences point out:
   - The relatively larger role played by religious songs in Latin America.
   - The serenade.



3. Discuss the reasons for these differences.

   - The power of the church is much greater in Latin America.
   - Latin Americans tend to be more emotional.
   - The protected position of the young girl in Latin America does not permit free and easy companionship between the sexes before marriage. The serenade is a way of announcing affection and interest in a girls who may not be approached less formally.

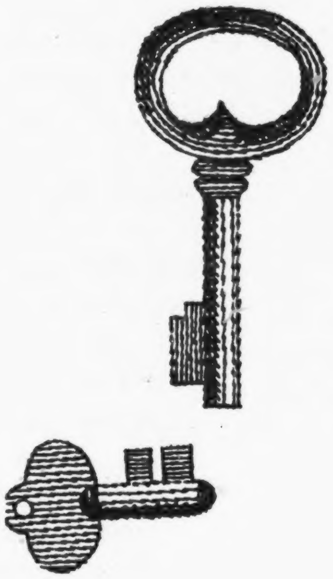
4. Play further American folk music and discuss its function in our society.

5. Spanish classes may learn and sing, songs and dances of Latin America (e.g., La Raspa, La Cucharacha, El Ranchero, are easily and quickly learned.)

6. Duplicate lyrics for project for class to read.

CIELITO LINDO (LOVELY LITTLE DARLING)

De domingo a domingo
Te vengo a ver.
¿Cuándo será domingo,
Cielito lindo, para volver?
¡Ay - ay - ay - ay -
Yo bien quisiera
Que Toda la semana
Cielito lindo domingo fuera!



LA BAMBA (THE BAMBA)

Para bailar la bamba - para bailar la bamba -
Se necesita unos pies ligeritos -
Unos pies ligeritos y otra cosita.

Arriba y más arriba -
Arriba y más arriba - y arriba iré;
Yo no soy marinero - you no soy marinero -
Por tí sere - por ti sere.

LA NEGRA (BRUNETTE SWEETHEART)

Negrita demis cantares
Ojos de papel volando

Negrita de mi cantares
Ojos de papel volando

A todos diles que si
Pero no les digas cuando

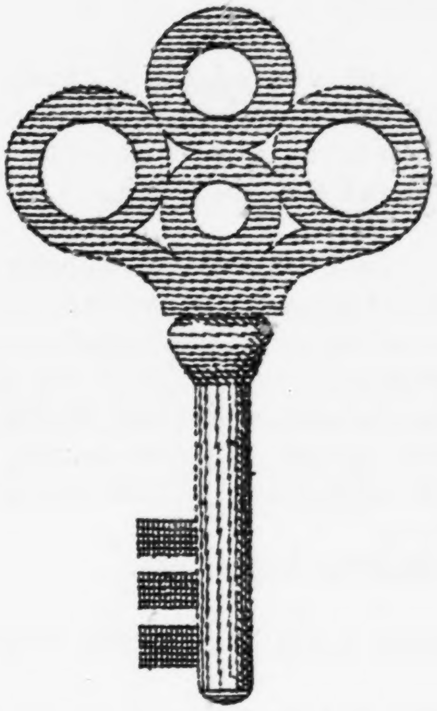
Asi me dijiste a mi
Por esto vivo penando.

MIA PALOMITA (MY LITTLE DOVE)

Qué bonita que cantaba la palomita en su nido
Moviendo el pico y las alas como si hablará conmigo.
Me ha robado toda el alma -
La golasa palomita!
Qué linda que corre el agua debajo de los almendros.
Asi corriera mi amor si no hubieran malas lenguas.

*EL BURRO (THE BURRO)

El era valiente, el era mohino
El era el alivio de todo vilarino.
Estiro la pata, arrugó el hocico
Con el rabo tieso decia adios Perico.
Todas las vecinas fueron al entierro.
Y la tía María tocaba el cencerro.
Ya se murio el burro que accareaba la vinagre
Ya le llevo Dios de esta vida miserable.



*MALAGUENA SALEROSA

Que bonitos ojos tienes
De bajo deestas dos cejas
De bajo deestas dos cejas
Que bonitos ojos tienes

Malaguena salerosa, Besar tus labios quesiera
Besar tus labios quisiera
Malaguena salerosa, y decir te nina y hermosa.

Eres linda y hechicerra, Eres linda y herchicera
Malaguena salerosa, Con el candor -- de una rosa.

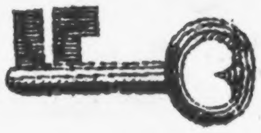
DESPEDIMIENTO DEL ANGELITO (THE LITTLE ANGEL'S FAREWELL)

Que glorioso el angelito
que se va para los cielos,
rogando por padre y madre
y tambien por sus abuelos.

Que glorioso el angelito
que para los cielos se fue
con una rose en las manos
y un clavel en cada pie.

Mamacita no me llore
borreme de su memoria
que estoy entanta grandeza
que estoy gozando en la gloria.

NOTE: For more Spanish songs and their English translations see CUE Social Studies guide for this same lesson.



CULTURAL ITEM: "POETRY AND CRYSTAL" (Book)
Steuben Glass (For later grades.)

CURRICULUM AREA: Poetry
Focus on People, Places and Times.

PURPOSES:

To show the relationship between the arts: how the same emotions and thoughts can be expressed in different art forms.

SYNOPSIS:

Artists of many kinds have long felt that they have been alienated from the mass culture of an industrialized society. "Poetry in Crystal" is a sign that the community is alert to the prime need of modern society: the search for meaning.

Technology can supply some of the things required for the good life but not the good life itself. The Poetry Society of America has collaborated with Steuben to combine beautiful art works of glass with the poems which inspired them. The artist, the glass designer, and poet have worked together to create a design which grows from the abstract idea to an integrated whole. The poems are not merely illustrated, instead their spirit, song or theme is captured in the glass design.

SUGGESTED PROCEDURE

(for a couple of the poems might be as follows:)

"To Build a Fire" by Melville Cane.

- Read the poem to the students.
- Display the crystal design.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The flamelike quality of the crystal design.
- The comparison of building a fire and writing a poem.
- The symbolism of the necessity for movement and air through both the fire and the poem.

SUGGESTED FOLLOW-UP ACTIVITIES:

Discuss with the class whether or not the crystal design expresses the spirit of the poem.

"The Dragon Fly" by Louise Bogan.

- Read the poem and display the crystal design.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The unspoken comparison of man and dragonfly.

- The parallel between the ceaseless activity of the dragonfly (of almost nothing) and the life of man.
- Does the end of summer compare to the end of life?
- How the glass engraving expresses the airy nothingness of the dragonfly.

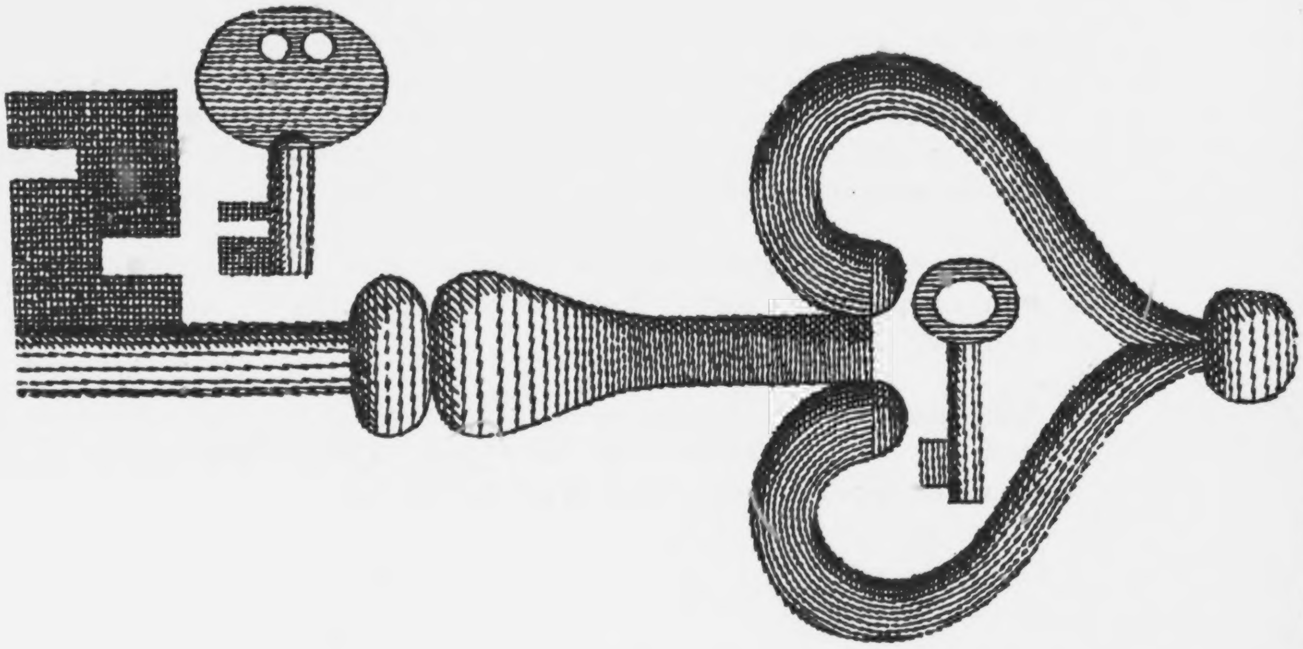
SUGGESTED FOLLOW-UP ACTIVITIES:

1. Display the rest of the Crystal Designs.

2. Some students may wish to compose poems inspired by the crystals.

3. Others may wish to collaborate to compose poems, paintings or sculpture about related themes.

4. Have students think about and discuss ways in which the arts are interrelated and ways in which the arts are related to every aspect of life and every subject they study. Lead them to realize that artistic expression of some kind is one of man's basic needs.



CULTURAL ITEM: "THE ROAD TO MANDALAY" (Recording)
Decca Records or any other available

CURRICULUM AREA: Poetry and Art
Poems for Many Moods
"The Road to Mandalay"

PURPOSES:

To give pupils a glimpse of Burma through the eyes of Kipling as they have seen places through the eyes of Masefield, Sandburg, Stevenson, Cezanne, Gauguin, and others.

SUGGESTED PREPARATION OF THE CLASS:

- Rudyard Kipling was born in India in 1865 and spent part of his life there. Many of his novels and short stories are about India. Perhaps two pupils who have read The Jungle Book and Kim would review these for the class as an introduction to this poem by Kipling.
- Read the poem. Discuss Kipling's use of a British soldier's view of Burma. Discuss his use of colloquial language and the reasons for it. Explain that "The Road to Mandalay" is now a tourist attraction since Kipling popularized it.

PUPILS SHOULD LOOK AND LISTEN FOR:

- Rhythm of poetry set to music.
- Reasons, from pupils' point of view, for popularity of the lyric.
- Difference between this recording and the recording used with "Jazz Fantasia."

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Prepare the poem for choral reading by the class. Tape record it for listening and discussion.

2. Discuss the sense impressions inherent in the poem such as the sound of paddles, the feel of the wind in the palm trees, the sight and smell of elephants piling teak, the smell of garlic. Pupils might be asked to make a bulletin board display of written work dealing with sense impressions accompanied by appropriate illustrations.

3. The teacher might like to read another poem by Kipling, "Danny Deever," and compare it with "The Road to Mandalay": setting, purpose, use of cockney dialect, rhythm.

4. Interested pupils may be asked to read related poetry such as "In the Bazaars of Hyderabad" by Sarojini Naidu, "The Spell of the Yukon" by Robert Service, or "Chengtu" by TU Fu.

CULTURAL ITEM: "THE REST ON THE FLIGHT INTO EGYPT" by David
National Gallery of Art

CURRICULUM AREA: Poetry and Art
Poems of Many Moods
"The Donkey" by Gilbert Keith Chesterton

PURPOSES:

To give pupils insight into an important theme through a painting and a poem.

SUGGESTED PREPARATION OF THE CLASS:

- Gilbert Keith Chesterton is an English author best known for his essays and a series of detective stories for which he created the amateur detective, Father Brown. In this poem, however, he is dealing with a serious theme - that all living things, no matter how humble, are part of God's universe, and each has significance.
- The Bible tells us only that the Holy Family fled into Egypt to escape Herod, and possible details of this journey have captured the fancy of many artists. In this painting, David has imaginatively created a picnic-like scene as the Holy family enjoys a moment of rest along the way. Gerard David painted landscapes with great attention to details. In this painting, his handling of details of rocks, trees, plants, and the little donkey reflects the mystical idea, so widely expressed at his time, that all nature is an aspect of God and is to be portrayed with understanding and exactness.

PUPILS SHOULD LOOK AND LISTEN FOR:

- The various elements of the composition.
- Symbolism of the grapes and the trefoil leaves.
- Realistic details.
- Idealization of Mary.
- Flesh tones and use of blues.
- Alternating bands of light and dark tones.
- Ways in which David uses both linear and atmospheric perspective to focus attention on Mary and the Child yet make the viewer aware of the total landscape.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Read and discuss the poem; compare the tone of the poem with the mood of the painting.
2. Students might wish to read the Gospel of St. Matthew (II:13) for the inspiration of the painting.

CULTURAL ITEM: METROPOLITAN SEMINARS IN ART (selected prints)

"The Tempest" by Kokoschka
Plate 12 (Portfolio 1)
"Moonlight Marine" by Ryder
Plate 36 (Portfolio 3)
"The Raft of the Medusa" by Bericault
Plate 71 (Portfolio 6)
"Sloop, Bermuda" by Homer
Plate 111 (Portfolio 10)
"Demon as Pirate" by Klee
Plate 143 (Portfolio 12)

CURRICULUM AREA: Poetry and Art
Poems for Many Moods
"The Rime of the Ancient Mariner" by Coleridge

PURPOSES:

To motivate and serve as background for the study of "The Ancient Mariner."

To illustrate differing interpretations of the same subject - the sea.

SUGGESTED PREPARATION OF THE CLASS:

Tell the class that the sea has held a fascination for men since the dawn of recorded history. Virtually no other natural phenomenon has maintained such a compelling grip upon man. It has helped to shape his way of life and his very existence; it has affected his imagination, his aspirations, his progress; it has fed him, carried him, inspired him, and killed him. The sea is alluring and destructive, timeless and immediate, serene and terrifying. It is, therefore, understandable that such contradictory force should appeal to man and be the subject of some of his most creative work.

Discuss with the students some of the many examples of artists' and writers' concern with the sea. Some of these are: Homer's Odyssey, Melville's Moby Dick, Michener's Tales of the South Pacific, Masefield's "Sea Fever," Winslow Homer's "Sloop" and other seascapes, and Monet's "Cap d'Antibes."

Tell the class that you are going to show five prints of five paintings. These represent the work of five important artists who were concerned with several of the possible themes dealing with the sea.

PUPILS SHOULD LOOK AND LISTEN FOR:

Plate 12 - "The Tempest" by Kokoschka

- The painting as an example of expressionism.
- Ways in which the painting illustrates John Canaday's definition of expressionism: a form which "emphasizes emotional content....by distortions usually involving dramatically heightened color and emphatic patterns," often concerned with "subjects of violence or anguish..."

- The "message" of the painting.
- Swirling waves or clouds engulfing the two people.
- The use of similar colors for both subjects and background.
- The use of color to establish the theme: inability to escape from life.

Plate 36 - "Moonlight Marine" by Ryder

- The painting as an example of romanticism.
- The artist's purpose - to give a beautiful scene rather than to give a message.
- The absence of precise detail.
- The feeling of unreality produced by the sea, sky, and ship.
- The use of color.

Plate 71 - "The Raft of the Medusa" by Gericault

Note: The teacher may wish to explain the background of this scene to the class. In the summer of 1816, the Medusa set sail from France for Senegal, West Africa, with about 400 persons aboard, most of them bound for the colony in Senegal. The captain stayed below in his cabin most of the time, entrusting the navigation of the vessel to a civilian who claimed he was a navigator. The ship ran aground off Cape Blanco on a reef which extends almost one hundred miles out to sea. Fighting and terror ensued, and, when the lifeboats were fulled, there were still 164 people left on the Medusa. It was decided to build a raft to carry the remaining survivors to safety. Unfortunately, the raft, with 147 of the 164, sank and only fifteen of the 147 survived. Most of the rest were drowned, killed in rioting, or thrown overboard. The fifteen were rescued. Gericault's painting, although numerically incorrect, depicts the raft and its remaining survivors.

- The sense of action produced by the direct eye takes from left to right, ending with the triangular frame of the figures waving to a ship.
- The second triangle formed by the mast and ropes to preserve balance.
- The extended arm pointing to the more important part of the painting.
- The sense of action derived from the leaning toward the right.
- The romantic and more natural treatment of the figure being held aloft by his companions.
- The classical treatment of the figure in the left foreground resting his head on his hand.

Plate 143 - "Demon as Pirate" by Klee

- The painting as an illustration of expressionism.
- Interpretation in light of John Canaday's statement, "It is a vision and a dream, and our response to it depends finally upon associations we bring to it from deep within ourselves, associations that we might be at a loss to explain."
- Poetic quality in the painting.
- Symbolic meaning of the figures.
- Subtlety of the color.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. Read "The Rime of the Ancient Mariner" and discuss the mood of the poem. To which of the various moods in the paintings does the mood of the poem come the closest?

2. The application of the several themes of the paintings can be indicated by showing the film, "The Sea: Background for Literature" (Coronet, black and white, 10 minutes). Students might be asked to report on some of the literary works referred to in the film:

   - *Captains Courageous* by Kipling
   - *Two Years Before the Mast* by Dana
   - James Cook's *Journals*
   - *Mutiny on the Bounty* by Nordhoff and Hall
   - *Treasure Island* by Stevenson
   - *Moby Dick* by Melville
   - "*Sea Fever*" by Masefield
   - "*Crossing the Bar*" by Tennyson
   - "*Rime of the Ancient Mariner*" by Coleridge

3. The teacher might wish to add to this list titles of other books dealing with the sea to prepare a reading list for supplementary reading.

RELATED MATERIALS:

Film:

"The Rime of the Ancient Mariner," University of California Extension Division
"The Sea: Background for Literature"
Coronet Films

Special *Life* issue:

"The Sea," Vol. 53, No. 25 - December 21, 1962

Illustrations:

Yorke Studio (60 Kramer St., Hicksville, N. Y.):

"Cosgrove Clipper Ships"
"Cosgrove Sailing Craft"
"Rime of the Ancient Mariner"
"Tales of the Sea"

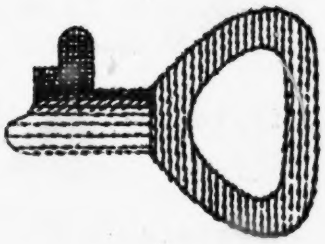
Recordings:

"Songs of the Sea: The Norman Luboff Choir"
(Columbia CL 948)

Debussy's "La Mer" and Ibert's "Ports of Call"
(RCA LM 2111 RE)

CULTURAL ITEM: (Prints) "ROCHS: FOREST OF FOUNTAINBLEAU" by Cézanne
Metropolitan Seminars in Art
Plate 47 (Portfolio 4)

"IA ORANA MARIA" by Gauguin
Metropolitan Seminars in Art
Plate 48 (Portfolio 4)



CURRICULUM AREA: Poetry and Art
Poems for Many Moods
"Travel" by Robert Louis Stevenson

PURPOSES:

To compare a poem and two paintings dealing with travel to far-away places.

To suggest that the world we see around us is transmitted to each of us differently.

SUGGESTED PREPARATION OF THE CLASS:

Tell the class that what we see depends upon our emotions, our understanding, and our intelligence. Just as we see things differently, so does the artist, the poet. Explain that each of the paintings shows how an artist has looked at the world around him.

Robert Louis Stevenson was a popular 19th century English author noted for his novels and essays as well as for his poems. His travels to find a more healthful climate took him eventually to Samoa, a small island in the Pacific, where he died.

PUPILS SHOULD LOOK AND LISTEN FOR:

Plate 47 "Rochs: Forest of Fountainbleau" by Cézanne:

- Geometric forms that represent familiar objects.
- Creation of mood through the use of color.
- Reasons why this painting may not have been popular in the late 1800's.
- Reasons why literature or a painting is accepted later as an art form.
- Reasons for your own feelings about Cézanne's painting.

Plate 48 "Ia Orana Maria" by Gauguin:

- Colorful languor of the island people.
- Distortion that enhances emotional quality.
- Likenesses and differences in the manner that Cézanne and Gauguin saw the world around them.

SUGGESTED FOLLOW-UP ACTIVITIES:

1. The teacher may read the notes in the portfolio explaining the two paintings. Discuss with the class the characteristics of the paintings. Discuss

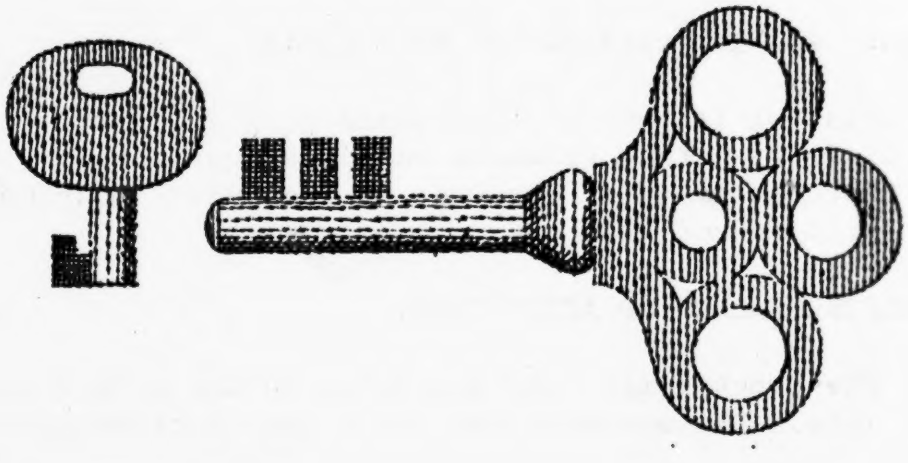
the realistic yet artistic manner in which Stevenson views the world around him and contrast this with the paintings. Compare Stevenson's color and imagery with the color and pattern of the paintings.

2. Ask pupils to write their own "word pictures" of favorite places, emphasizing the importance of using emotional and colorful words to express ideas.

3. Display each of the following reproductions from the National Gallery of Art:

   - "Fatata Te Miti" by Gauguin
   - "Breezing Up" by Winslow Homer
   - "The Lackawanna Valley" by Inness
   - "Boulevard des Italiens, Morning Sunlight" by Pissarro
   - "Gare Saint Lazare" by Manet

   Discuss the way in which each artist has portrayed the scene in a particular way as he envisioned it. The teacher might wish to assign two pupils to report on each painting, one to report on the background of the artist, and the other to report on the qualities of the painting.



List of Producers*

Atheneum Publishing Co.
New York, N. Y.

Bailey Films, Inc.
6509 De Longpre Ave.
Hollywood 28, Calif.

Book-of-the-Month Club
345 Hudson St.,
New York 14, N. Y.

Columbia Records
799 Seventh Ave.
New York, N. Y.

Container Corp. of America
38 South Dearborn St.
Chicago 33, Ill.

Coronet Films
65 E. South Water St.
Chicago, Ill.

Doubleday Anchor Publishing Co,
New York, N. Y.

Walt Disney Productions
16mm Film Division
477 Madison Ave.
New York, N. Y.

Encyclopedia Britannica Films, Inc.
202 East 44th St.
New York 17, N. Y.

Film Associates of California
11014 Santa Monica Blvd.
Los Angeles, Calif.

Folkways Records
121 West 47th St.
New York 36, N. Y.

Harcourt, Brace & World, Inc.
750 Third Ave.
New York 17, N. Y.

Japan Information Service
The Consulate General of Japan

Life Magazine
9 Rockefeller Plaza,
New York, N. Y.

McGraw-Hill Book Co., Inc.
Text-Film Dept.
330 West 42nd St.
New York, N. Y.

Metropolitan Opera Guild
Lincoln Center,
New York, N. Y.

Moody Institute
11428 Santa Monica Blvd.
Los Angeles 25, Calif.

National Gallery of Art
Washington, D. C.

New York State Council on the Arts
250 West 57th St.
New York, N. Y. 10019

New York State Education Dept.
Washington Ave.
Albany, N. Y.

National Film Board
Montreal, Canada

Photoplay Filmstrips Associates
54 Windsor Ave.
Dover, N. J.

Pittsburgh Plate Glass
632 Fort Duquesne Blvd.
Pittsburgh 22, Pa.

Sandak Corporation
39 West 53rd St.
New York, N. Y.

Society for Visual Education, Inc.
1345 Diversey Parkway,
Chicago 14, Ill.

Sterling, Clark Institute,
Williamstown, Mass.

Thorne Films
1229 University Ave.
Boulder, Colo.

* For more extensive listings of CUE materials, see the 1965 CUE Do-It-Yourself Guide.

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1967	Thad L. Collum, C.E., Vice Chancellor	Syracuse
1978	Alexander J. Allan, Jr., LL.D., Litt.D.	Troy
1973	Charles W. Millard, Jr., A.B., LL.D.	Buffalo
1970	Everett J. Penny, B.C.S., D.C.S.	White Plains
1972	Carl H. Pforzheimer, Jr., A.B., M.B.A., D.C.S.	Purchase
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1971	J. Carlton Corwith, B.S.	Water Mill
1969	Joseph W. McGovern, A.B., LL.B., L.H.D., LL.D.	New York
1977	Joseph T. King, A.B., LL.B.	Queens
1974	Joseph C. Indelicato, M.D.	Brooklyn
1976	Mrs. Helen B. Power, A.B., Litt.D.	Rochester
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1980	Max J. Rubin, LL.B., L.H.D.	New York

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